DOCUMENT RESUME

ED 289 804 SO 018 742

AUTHOR Andreasen, Alan R.
TITLE Expanding the Audience for the Performing Arts.
INSTITUTION National Endowment for the Arts, Washington, DC. Research Div.
PUB DATE Sep 87
CONTRACT C86-197
NOTE 104p.
PUB TYPE Reports - Research/Technical (143)

EDRS PRICE MF01/PC05 Plus Postage.
DESCRIPTORS Art Education; Attendance Patterns; *Audience Analysis; Audiences; *Citizen Participation; Data Analysis; *Marketing; Media Research; *Theater Arts

ABSTRACT

Becoming involved in the arts is a process that involves movement through several stages, from disinterest to active attendance at and enthusiasm for performing arts events. Since target consumers at any time will differ in their placement on this continuum, marketing programs to expand arts audiences must first identify where each target segment is and then motivate that group to move to the next stage. A six-stage model, labelled the "Performing Arts Adoption Process," is a first approximation of this process. Data from the survey of Public Participation in the Arts are used to test the model and explore its implications. Detailed comparisons of consumers at adjacent stages in the process, using both bivariate and multivariate analytic techniques, appear to support both the validity and the usefulness of the model to both arts managers and future researchers in the field. (AEM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

SO

ED289804

EXPANDING THE AUDIENCE FOR THE PERFORMING ARTS

Alan R. Andreasen
California State University, Long Beach
September 1987

Report to the National Endowment for the Arts, Research Division under Contract No. C86-197

BEST COPY AVAILABLE

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☑ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

SO018742

ABSTRACT

The analysis reported here rests on a simple premise: namely, that becoming involved in the arts is not a one-step process but entails movement through several stages from disinterest through to active attendance at multiple events and the desire for attendance at even more! Since target consumers at any time will differ in their location along this process, marketing programs to expand arts audiences must first identify where each target segment is and then motivate them to move to the next stage.

A six-stage model, labelled the "Performing Arts Adoption Process," is proposed here as a first approximation of this process. Data from the Survey of Public Participation in the Arts are then used to test the model and explore its implications. Detailed comparisons of consumers at adjacent stages in the process using both bivariate and multivariate analytic techniques appear to support both the validity and the usefulness of the model to both arts managers and future researchers in the field.

TABLE OF CONTENTS

I. INTRODUCTION 1
A. Management Needs and Marketing Research 2
B. Needed Research and Outline of Paper 3
II. DEFINITIONS AND BASIC MODEL 4
A. The Hierarchical Model 5
III. ANALYSIS PLAN 8
A. Descriptive and Explanatory Variables 9
B. Analysis Domain 11
C. The Database 12
D. Assumptions about the Database 14
IV. BIVARIATE ANALYSIS 14
A. Dependent Measures 14
1. Stages in the Performing Arts Adoption Process 14
2. Validity of the Categorization 17
B. Predictor Variables 20
1. Childhood Socialization 20
2. Adult Socialization in the Arts 22
3. Lifestyle 23
4. Work Status 27
5. Family Life Cycle 27
6. Barriers 29
7. Other Socioeconomic Characteristics 30
C. A Note on Statistical Significance 31
D. Results 31
1. Childhood Socialization 32
2. Adult Socialization 33
3. Lifestyle Activities 37
4. Work and Television Viewing 44
5. Age and the Family Life Cycle 47
6. Socioeconomic and Background Characteristics 51
a. Sex, Race and Ethnicity 51
b. Residence 54
c. Income 54
7. Barriers 55
8. Arts Attended and Arts Sought 60
E. Summary of Bivariate Analysis 65
V. DISCRIMINANT ANALYSIS 69
A. The Problem 69
B. Two-Group Discriminant Analysis 70
C. Results 72
VI. CONCLUSIONS 79
VII. MANAGERIAL RECOMMENDATIONS 84
A. Insights from The Performing Arts Adoption Process Model 85
B. Empirical Insights 86
a. Inducing Trial 88
b. Encouraging Positive Evaluation 90
c. Encouraging Adoption 91
d. Inducing Confirmation 92
VIII. RESEARCH RECOMMENDATIONS 94

LIST OF FIGURE, TABLES, APPENDIX

Figure

1 Stages in the Performance Arts Adoption Process 7

Tables

1 Sample Distribution Across Stages of the Performing Arts Adoption Model 16

2 Education and Participation in Various Activities by Stage in the Performing Arts Adoption Model 19

3 Selected Measures of Childhood Socialization in the Arts by Stage in Performing Arts Adoption Model 34

4 Selected Measures of Adult Involvement in the Performing Arts by Stage in Performing Arts Adoption Model 35

5 Percentage Engaged in Various Lifestyle Activities by Stage in Performing Arts Adoption Model 38

6 Indexes of Lifestyle Activities by Stage in Performing Arts Adoption Model 39

7 Employment Characteristics by Stage in Performing Arts Adoption Model 45

8 Age and Stage in the Family Life Cycle by Stage in Performing Arts Adoption Model 48

9 Selected Socioeconomic Characteristics by Stage in Performing Arts Adoption Model 52

10 Barriers to Attending More Performing Arts by Stage in Performing Arts Adoption Model 57

11 Barriers to Attending More Performing Arts by Sex, Residence and Family Life Cycle 59

12 Percentage Attending Each Performing Art by Stage in Performing Arts Adoption Model 62

13 Performing Arts "Market Share" by Stage in Performing Arts Adoption Model 63

14 Performing Arts Sought by Those Wanting to Attend More by Stage in Performing Arts Adoption Model 64

15 Significant Differences in Activities and Other Characteristics at Key Transition Points in the Performing Arts Adoption Model 68

16 Standardized Discriminant Function Coefficients by Stage in Performing Arts Adoption Model 72

Appendix

A Candidate Variables for Discriminant Analysis 98

I. INTRODUCTION

Organizations involved in producing and/or funding the performing arts have been heartened by evidence of growing popularity of their offerings. This is reflected in steadily growing attendance at opera and symphony concerts and at legitimate theater, especially regional theater, since 1970[1]. Undoubtedly, performing arts organizations have simply benefited from a long term increase in the socioeconomic status of the general population since it has been well established that attendance at these types of events is closely correlated with income, education and occupation.

However, it is equally clear that the recent growth in attendance can be at least partly attributable to carefully planned interventions by arts organizations. These have been indirect and direct. Indirect influences have included the proliferation of programming of the arts on television, the increased availability of videocassette of arts performances, formation of cable television arts networks and dramatically increased quality of recorded music reproduction (e.g. compact disks). Direct influences have included audience-building marketing efforts such as imaginative advertising, complicated and enticing subscription programs, HotTix booths,

---

[1] U.S. Bureau of the Census, Statistical Abstract of the United States 1986, (Washington, D.C.: U.S. Government Printing Office, 1987), p. 236. Note that attendance at Broadway and regional theater declined in 1983 and 1984 after growing more or less steadily since 1976.

telemarketing, informative preprogram lectures, shirtsleeve performances and so forth.

In the present political and economic environment, producers and supporters of the performing arts face rapidly mounting pressures to expand the audiences for their performances. Since this is essentially a marketing problem, arts managers have increasingly turned for help to the marketing literature and to marketing research. Unfortunately, the manager is likely to find that, with a few exceptions noted below, the literature is extremely sparse and often not very helpful.

A. Management Needs and Marketing Research

Stated in very simple terms, the arts manager who wishes to be proactive in building an arts audience has at his or her disposal a number of marketing instruments that can be used at some level of cost to achieve audience development goals. These instruments include marketing's traditional "four Ps", product, price, promotion, and place of offering, plus other tools such as public relations, atmospherics, and the like. The manager typically would like help with three kinds of decisions:

1. How to segment the market into mutually exclusive target populations that can be the focus of one or more marketing interventions;

2. How much to allocate to marketing effort in each segment including zero effort;

3. On what to expend those resources (e.g reducing price, increasing advertising, changing the offer, etc.); and

4. When to approach a particular segment with a particular level and kind of strategy.

Recently, Andreasen[2] has suggested that in marketing in general the issue of when to approach particular market segments has receive inadequate attention. He proposes that, at any point, consumers will vary in their readiness-to-change in general and their readiness-to-change with respect to any particular behavior, such as attendance at the performing arts. Further, different consumers at a given stage of "readiness" or at different stages of readiness may vary in the kinds of interventions they will respond to.

If a marketer is to be both effective and cost-efficient in using marketing resources to develop markets, it seems essential to learn more about which consumers are ready for which kind of intervention to change their behavior towards the marketer's offering. The need to be more effective and cost efficient is especially serious in the performing arts where budgets are extremely limited. Research that helps arts managers understand which segments to approach when with what strategy would be particularly valuable.

B. Needed Research and Outline of Paper

If arts marketers are to change consumer behavior with respect performing arts attendance, we must understand more about the process by which people become arts attenders. It is

---

[2] Alan R. Andreasen, "Life Status Changes and Changes in Consumer Preferences and Satisfaction," Journal of Consumer Research, 11, 1, (Spring 1984), pp. 784-794.

quite obvious that people do not become deeply involved in the performing arts overnight: they gradually become arts attenders. Some become very active and committed, some only marginally active and (the majority) not involved at all. Thus, when we speak of consumers' readiness-to-change, we are really talking about consumers readiness to move further toward a deep commitment to attending the performing arts.

Given this framing of the issue, the difficulty one faces in making proactive recommendations for the future development of arts audiences is that we do not have any clear understanding of that process by which someone becomes a committed, involved arts attender, both conceptually and empirically.

The present paper represents a beginning attempt to fill this gap. It outlines a hierarchical model of the audience development process and then utilizes a set of secondary cross sectional data to begin to understand the transitions a consumer makes from being uninterested to being highly involved in the arts. The paper describes consumers at various stages in this process, attempts to learn what seems most related to changes between stages, and then makes recommendations for both managerial action and further research based on the model and the study's primary findings.

II. DEFINITIONS AND BASIC MODEL

Active participation in the performing arts is not something individuals come to do by chance. It is the result

of a development process by which each individual progresses from a lack of awareness and interest to eventually becoming an active participant. Our interest here is in this development process with a particular focus on performing arts attendance. Active participation in the arts may comprise many other things besides attendance, including actually performing or working backstage as well as enjoying the arts through other media such as books, radio, recordings and television. Here we are considering only attendance at live performances. These other modes of participation will not be neglected. Indeed, we shall specifically look at whether such other modes are in fact complements or substitutes for live attendance.

A. The Hierarchical Model

Becoming an attender at the performing arts is in part a matter of attitude and in part matter of behavior. That is, one has to develop both a deepening interest in the performing arts and increased attendance. Thus, at any point in time, each individual's progression towards deeper commitment to performing arts attendance can be described in terms of two measures, interest and attendance. Further, it can be assumed that those who are now the most actively committed to arts attendance once upon a time were uninvolved and disinterested. Presumably for many, involvement and interest in the arts started very early in life. For others, it started later. And, of course, for the majority of Americans, interest and involvement has never grown or has grown very little.

Both interest and attendance can be thought of as a hierarchy with a great many potential positions an individual can occupy over a lifetime. There is a substantial body of literature in the social sciences that suggests that, in acquiring any new behavior, individuals pass through a number of definable stages.[3] These steps are often referred to as The Adoption Process. Adapting this approach to the present case permits one to postulate that there are five major transition points across six stages as individuals progress from disinterest and uninvolvement to active participation and interest in the performing arts. The six stages outlined in Figure 1 are given labels borrowed directly from the adoption literature. The transition points may be described as follows:

1. Changing from being a nonattender and disinterested to first becoming interested in attendance, that is, moving from Stage I, Disinterest, to Stage II, Interest;

2. Changing from being merely interested in the arts to attending a first arts event, that is, moving from Interest to Stage III, Trial;

3. Changing from attending a first arts event to being interested in deeper or broader attendance, that is, moving from Trial to Stage IV, Positive Evaluation;

4. Changing from being merely interested in deeper and broader attendance to attending many events, that is, moving from Positive Evaluation to Stage V, Adoption.

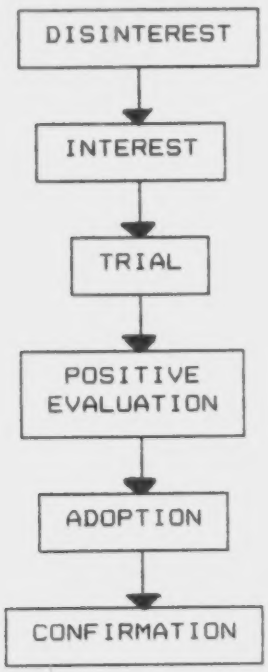
5. Changing from attending many performing arts events to also being interested in attending many more, that os, moving from mere adoption to Stage VI, Confirmation.

---

[3] Everett M. Rogers, Diffusion of Innovations (Glencoe, IL.: The Free Press, 1983).

FIGURE 1

THE PERFORMING ARTS ADOPTION PROCESS



We shall refer to this adapted hierarchical model as the Performing Arts Adoption Process.

The model is, of course, an idealized progression. It is not expected that individuals will progress neatly through all six stages to reach the end point. Individuals who have passed to a relatively advanced stage may regress to an earlier stage (e.g. because of changes in lifestyle and/or household circumstances) before moving on again. Some may move through most of the stages and then consciously decide to reverse the process and simplify their performing arts consumption. It is also possible that some individuals will skip some stages, e.g. leaping from Positive Evaluation to Confirmation or simply stop at some point and progress no further.

III. ANALYSIS PLAN

An opportunity to understand the Performing Arts Adoption Process is offered by the availability of data from the 1982 Survey of Public Participation in the Arts (SPPA).[4] The study was prepared and administered to a national probability sample of adult Americans by the Bureau of the Census. It contains information on the sample's involvement in various aspects of the arts, both directly and through the media and detailed

---

[4] John P. Robinson, Carol A. Keegan, Terry Hanford, and Timothy A. Triplett, Public Participation in the Arts: Final Report on the 1982 Survey, (Washington. D.C. Research Division, National Endowment for the Arts, October 1985). Data from a similar 1985 study were not used in the present analysis since in the later study all of the measures used in this analysis were never collected at one time for one sample of respondents.

background information on each household, including standard demographics and several dimensions of household lifestyle.

The present paper represents a reanalysis of the SPPA data to answer four related questions.

1. What characteristics describe individuals at each of the six stages of the Performing Arts Adoption Process?

2. What characteristics discriminate between those individuals occupying adjacent stages in the Performing Arts Adoption Process?

3. What do these discriminating variables explain about the process by which an individual moves from one stage to the next?

4. What do these findings recommend to those managers seeking to expand audiences for the performing arts?

Implicit in the conceptualization underlying the present analysis are three theoretical assumptions: (a) audience development is best facilitated by recognizing that target consumers differ in "where they're at" with respect to progression from complete disinterest to extensive performing arts involvement; (b) the Performing Arts Adoption Process is a reasonable specification of both the stages and sequence of that progression; and (c) the most reasonable short term objective for audience development for each target segment is to try to move them to the next stage of the process rather than, say, immediately to the last stage.

A. Descriptive and Explanatory Variables

The explanatory variables used to describe and explain progression through the Performing Arts Adoption Process are necessarily limited to those that were measured or

approximated by the data in the Survey of the Performing Arts. The set of variables to be explored here is based on the notion that increased arts attendance is likely to occur if:

1. The individual has somehow learned to appreciate the performing arts;

2. The individual has a lifestyle that includes or is compatible with performing arts attendance;

3. The individual does not satisfy the need for performing arts entertainment solely from other media;

4. The individual is not yet satiated with attendance; and/or

5. The individual does not see major barriers to further increased attendance.

It is recognized that each of these major variables will, in turn, be affected by other factors. For example, learning to appreciate the arts can take place early in life and this is presumably affected by whether one's parents were well educated and/or attended or listened to the arts themselves. Further, whether an individual sees certain barriers as important impediments to further attendance will be a function of such factors as present income and marital and family status.

Some of the variables to be explored below are at least partially controllable by arts managers; most are not. Some, such as eliminating specific barriers, are controllable in the short run. Others, such as introducing more people to the arts at an earlier age, are only "controllable" in the long run.

B. Analysis Domain

Our focus here is limited to attendance at six alternative forms of performing arts: jazz, classical music, opera, popular musical plays, ballet and legitimate theater. We are explicitly not considering other forms of arts attendance including visits to museums. There are several reasons for making this distinction. The most basic reason is that the six alternative live performing arts are assumed to be part of the same market at least as perceived by target consumers. This seems like a reasonable assumption since all six art forms involve being entertained by the performances of live human beings. They are virtually never free. They typically involve considerable preplanning and additional expenses for babysitting, dinner, transportation and the like. They are most often attended in the evening. And, they are rarely family "outings."[5]

Finally and most importantly, the six art forms are likely to be seen by those contemplating attendance as substitutes for each other. It is probably rare that potential museum attenders think of going to, say, the opera or a jazz concert as an alternative. (One suspects that for the latter, the alternatives are more likely to be the zoo, shopping or a movie!) This assumption of substitutability is well documented in the 1982 and 1985 SPPA studies.[6]

---

[5] As will be noted below, these assumptions deserve attention in future explorations of the present model.

[6] See Robinson, et al, op cit.

C. The Database

The 1982 Survey of Public Participation in the Arts (SPPA) was undertaken by the U.S. Bureau of the Census at the request of the National Endowment of the Arts and was incorporated into the Bureau's monthly National Crime Survey. The SPPA comprises a sample of individuals living in households selected by the U.S. Bureau of the Census to be randomly representative of the total U.S. population 18 years or older. Less than 15 percent of those eligible to participate could not be interviewed so that the final sample must be slightly weighted when making projections.[7] About three-quarters of the interviews were conducted at home and the remainder by telephone. Data were originally processed by the Bureau of the Census. The data set used in the present analysis was prepared by the Survey Research Center at the University of Maryland.

Interviews were conducted every month in 1982. However, in only November and December of that year were data collected on the full range of variables considered in this analysis. While it was possible to consider larger databases with respect to individual sets of predictor variables (e.g. lifestyle activities or barriers to increased attendance), the databases would vary from analysis to analysis. Further, the multivariate analyses carried out in the second part of the

---

[7] Data in this analysis are unweighted.

analysis could only be undertaken with the complete set of measures.

Thus, for consistency, only the 2678 respondents participating in the November and December 1982 SPPA surveys were considered for the analysis presented here. Two additional changes were made in this database. The first excluded from the analysis potential target audience members who could not advance along the Performing Arts Adoption Process hierarchy even if they wanted to. This would be the case in two instances. First, individuals cannot implement an interest in arts attendance if they are in ill health or suffer from a handicap that by their own report keeps them from attending performing arts events. When those respondents who would like to attend more performing arts events were asked why they did not, sixty-nine indicated a handicap or cited ill health. These respondents were excluded from the analysis bringing the final sample size to 2609.

Second, an individual cannot advance along the hierarchy if the performing arts he or she would like to attend are not available. When asked about reasons for not attending more, 370 of the respondents reported that a specific art form was unavailable. In the analysis to follow, the individuals reporting unavailable art forms are retained in the sample, but their responses about the unavailable art form are excluded.

D. Assumptions about the Database

It is, of course, assumed that sample is representative of the U.S. adult population and that the responses of respondents contain random "noise" due to questionnaire design, administration and tabulation but no major systematic bias.

A further key assumption about the database relates to the fact that the SPPA data were collected at one point in time. This assumption may be called the cross-sectional assumption. Although the SPPA surveyed individuals at one point in time and are at a specific stage in the Performing Arts Adoption Process, they assumed to have moved there from the preceding stage. This assumption allows us to explain transitions by assuming that those in an earlier stage will move to the next stage if they adopt certain characteristics that discriminate them from those in the next group. As noted earlier, it is recognized that this is a strong assumption and that it is very likely that some members of each of the six categories may have "moved" there from several stages away or from a later rather than an earlier stage. A true test of the model must await the existence of tracking data on the same households at several points over time.

IV. BIVARIATE ANALYSIS

A. Dependent Measures

1. Stages in the Performing Arts Adoption Process

The first task in the present analysis as to categorize respondents into the six stages of the Performing Arts

Adoption Process. After excluding cases where there were unavailable art forms, respondents were categorized into the six stages as follows:

I. DISINTEREST: Has not attended any of the six performing arts forms in the last twelve months and is not interested in attending more;

II. INTEREST: Has not attended any of the six performing arts forms in the last twelve months but is interested in attending more;

III. TRIAL: Has attended one performance of one or more of the six performing arts forms in the last twelve months and is not interested in attending more;

IV. POSITIVE EVALUATION: Has attended one performance of one or more of the six performing arts forms in the last twelve months and is interested in attending more;

V. ADOPTION: Has attended two or more performances of one or more of the six performing arts forms in the last twelve months but is not interested in attending more;

VI. CONFIRMATION: Has attended two or more performances of one or more of the six performing arts forms in the last twelve months and is not interested in attending more.

It should be noted that the above categorization assumes that the six performing arts are substitutes for each other. Thus, increased attendance can be measured both as more attendance at the same performing arts form and/or as attendance at several different art forms. This assumption is consistent with initial analyses of this database by Robinson et al where they found high intercorrelations among the six performing arts forms. It is also assumed that the lack of interest in attending more often on the part of individuals assigned to the Trial stage is temporary and not evidence of a negative trial experience.

TABLE 1

SAMPLE DISTRIBUTION ACROSS STAGES OF
THE PERFORMING ARTS ADOPTION MODEL

Stage in Process	No.	Per Cent
Disinterest	1225	47.0
Interest	579	22.2
Trial	172	6.6
Positive Evaluation	307	11.8
Adoption	98	3.8
Confirmation	226	8.7
Total	2607	100.0

The distribution of the entire sample across the six stages is indicated in Table 1. Approximately one half of the sample is in Stage I, Disinterest. Presumably, many of those at this stage, probably the majority, are unlikely to move out of it. We shall see in the analyses below that this presumption is well supported in that those in stage I are very much unlike those in any other stage.

Table 1 indicates that a further one-fifth of the sample has only progressed to Stage II, Interest. Thus, seventy percent of the sample were found to be at the very beginning stages of the Performing Arts Adoption Process either not having an interest in attending the six art forms or not attending in the previous twelve months. While this may seem discouraging at first glance, the fact that 22 percent of the sample is at least at Stage II suggests that there may be a large group among nonattenders who represent a significant untapped potential.

The remaining 30 per cent of the sample has attended at least one event in the past twelve months. One-half of these have only been to single events within an art form while one-half represent "heavy" consumers (i.e. those in Stages V and VI).

2. Validity of the Categorization

Before moving to an analysis of the individual stages and the transitions between them, one must ask whether the data, in general, offer general empirical support for validity of

the Performing Arts Adoption Process. It has been argued above that the model has face validity, that is that it describes a logical progression based on common sense, the experience of those in the field, and conceptualizations and findings of those in other social science fields.

A second test is whether the model has predictive validity. Does the model predict relationships that do in fact appear in the data? If it does not, it makes little sense to proceed with the micro-analyses of the various stages and transitions.

Three sets of associations are offered as predictive support. In the general literature on performing arts attendance and in the initial analysis of both the 1982 and 1985 SPPA studies, researchers have found that participation in the performing arts is positively associated with (a) education, (b) participation in a wide range of other activities (referred to by Robinson, et al[8] as the "more-more" phenomenon) and (c) consumption of the arts through other media. If the present model meets the test of predictive validity, we would expect systematic increases in education, general activity and arts media consumption measures between each stage as one moves from Stage I to Stage VI.

Table 2 shows that the model meets at least this test of predictive validity. Table 2 reports data on two measures of education, average years of education and per cent attending

---

[8] Ibid.

TABLE 2

EDUCATION AND PARTICIPATION RATES FOR VARIOUS ACTIVITIES
BY STAGE IN THE PERFORMING ARTS ADOPTION MODEL

	Mean Yrs. Education	% Att. Coll.	Mean Indoor Activty	Mean Outdoor Activty	Mean Arts Media Activity
Disinterest	11.0	18.8	2.88	3.22	.52
Interest	12.7	39.7	4.10	5.29	.94
Trial	13.0	47.7	4.31	6.17	1.42
Pos. Evaluation	13.6	57.0	4.55	6.62	1.55
Adoption	14.2	65.3	4.63	7.02	2.29
Confirmation	14.7	74.3	4.86	8.00	2.65

college, for those at each stage of the process. It also records two measures of activity, the average number of different out-of-home activities in which those at each stage participated and the average number of total activities including at-home activities, creative activities and working backstage on the arts. Finally, it shows the average number of other media used to appreciate the arts for those at each stage.

In each case, the progression from Stage I through to Stage VI is systematic, linear and continuous although, as we shall see below, the transitions between each stage are not always statistically significant.

B. Predictor Variables

In the present analysis it is assumed that an individual's present stage in the Performing Arts Adoption Process is a function of seven sets of variables. We shall describe each of sets of variables in turn before turning to a report of the actual data.

1. Childhood Socialization

The stage at which a sample member is found at the time of the present study is undoubtedly strongly influenced by his or her early exposure to the arts. Andreasen and Belk found that this is, indeed, an important predictor of attendance at two performing arts forms, theater and symphony.[*] This

---

[*] Alan R. Andreasen and Russell W. Belk, Predictors of Attendance at the Performing Arts," Journal of Consumer Research, 7,2 (September 1980), pp 112-120.

exposure could come about in one of two ways. First, individuals could have parents who encouraged them to take an interest in attending the arts. In the SPPA, two questions tapped this factor. Respondents were asked whether, when they were growing up, parents or other adult members of the household:

1. listened to classical music or the opera; or
2. took the respondent to plays, dance or classical music performances.

Respondents were asked whether this happened never, occasionally or often. For the present analysis, an Early Encouragement Index was constructed by weighting answers of "Often" twice as much as answers of "occasionally." Thus, this index could range from 0 to 4.

The second possible type of early socialization that may be expected to have a later effect on attendance at the performing arts is taking relevant classes. In the SPPA, respondents were asked whether they took lessons or classes in the following categories:

1. Music lessons -- either voice training or playing an instrument;
2. Acting or theater;
3. Ballet; or
4. Music appreciation.

These questions were asked for four age ranges: under 12, 12 to 17, 18 to 24 and 25 or older. A Childhood Arts Education Index was constructed by counting how often an individual reported having had classes in each of the four categories in each of the two age groupings under 18. Thus, an individual's Childhood Arts Education Index score could range from 0 to 8.

In addition to these two indexes, we shall also observe the proportion of respondents at each stage who:

a. Were exposed to any adult encouragement

b. Had any classes as a child

c. Had both any adult encouragement or any classes as a child

d. Had either any adult encouragement or any classes as a child

2. Adult Socialization in the Arts

It is also possible that individuals will develop or extend an interest in the arts as adults. One possibility is college. Many individuals obtain their first exposure to the performing arts there either through direct exposure or through the influence of roommates or fellow students. To assess this possibility a dichotomous variable for attendance at college was created, i.e. whether a given respondent did or did not attend any years of college.

There are two other possibilities for adult socialization. First, individuals could take the same kinds of classes they took (or could have taken) as a child in music, acting, ballet or music appreciation as an adult. Second, they

could be exposed to the performing arts on radio, television or recordings.

To permit analysis of these factors, an Adult Arts Education Index was constructed in the same manner as the Childhood Arts Education Index above with a range of 0 to 4. In addition, a dichotomous measure of whether a respondent had any adult education in the arts was also constructed. For the three media, separate indexes were constructed for exposure to arts such as jazz, classical music, opera, musical stage plays or operettas, nonmusical stage plays and ballet on television (range of the index, 0 to 6), radio (range 0 to 5) and records or tapes (range 0 to 4).

The problem with adult classes and media exposure, however, is that they may be an effect of attendance at live performances rather than a cause. Further, it may be that exposure in other media could be a substitute for live attendance. We shall consider these alternative possibilities below.

3. Lifestyle

Interest and participation in the arts does not occur in isolation. It is part of an overall "lifestyle" that the individual is living at the time of the study. In the marketing literature, lifestyle is typically measured by an individual's activities, interests, and opinions. These are

sometimes called AIO measures[10]. The usual analysis strategy in marketing research is to factor analyze such measures in one of two ways. Either one seeks underlying dimensions that the sample as a whole appears to express in their answers or one seeks to group individuals in terms of their AIO patterns.

Both approaches were used by Belk and Andreasen in a 1978 study for the National Endowment for the Arts[11]. These authors analyzed leisure lifestyle data for a sample of respondents in four southern cities and discovered six basic segments, two of which -- the Culture Patrons and the Social Activists -- were important consumers for symphony or theater.

Psychographic analysis using the widely popular VALS lifestyle model developed by Arnold Mitchell[12] was used to help explain performing arts attendance in a study carried out for the Association of College, University and Community Arts Administrators, Inc.[13] This study found that those who were classified as "Societally Conscious" or "Experientials" were by far the heaviest attenders for their size in the total population. Although the "Achiever" psychographic group bulks

---

[10] William D. Wells (ed.) Life Style and Psychographics, (Chicago: American Marketing Association, 1973)

[11] Andreasen and Belk, op cit.

[12] Arnold Mitchell, The Nine American Lifestyles (New York: MacMillan, 1983).

[13] The Professional Performing Arts: Attendance Patterns, Preferences and Motives, (Madison, WI.: Association of College, University and Community Arts Administrators, Inc., 1984.

larger in the general population, the study predicts that the "Societally Conscious" will soon overtake them in total audience size.

In the present study, it was not possible to use the psychographic segmentation approach developed in either of the other two studies. Bureau of Census interviewers did take measures on a number of lifestyle dimensions. One set of 14 questions asked about general leisure activities as in the Andreasen and Belk study. Respondents were asked whether in the previous twelve months they had:

1. Attended movies, sports events, zoos or gardens, amusement parks;

2. Pursued hobbies such as games, collecting, preparing special meals and gardening;

3. Engaged in physical activities such as exercising or jogging, playing sports, camping or jogging;

4. Read books, magazines or novels;

5. Did volunteer work; and/or

6. Worked at home or vehicle repairs.

In addition, the SPPA also asked respondents to indicate how many hours they watched television (presumably in their leisure time) "on an average day."

A second set of questions asked about other activities of a "cultural" nature besides attendance at the six types of art forms that are the major focus of this analysis. Respondents were asked whether they had:

1. Visited an art museum, a science museum, a historic site, or an arts and crafts fair;

2. Read or listened to poetry;

3. Undertaken artistic or craft activities;

4. Worked behind the scenes at performing arts performances; and/or

5. Engaged in creative writing.

Robinson and his associates have already factor analyzed these data (with the exclusion of TV hours and art museum attendance) and drew the following two major conclusions[14]:

"1. Five factors appeared in the analysis. However, four of these factors had relatively small associations with key variables;

2. All of the activities were positively associated with each other and that "one 'general activity' factor seemed a more apt descriptor of the data than the five dimensions that emerged from the analysis."

Because of these conclusions, it was decided that the present analysis would not begin with a reduced set of factors but instead would analyze <u>each individual</u> activity separately. A second reason for adopting this strategy is that, in the present investigation, our interest is in the <u>stages</u> of the Performing Arts Adoption Process. It is not clear that, even if some general factor structure for the entire sample could be developed, such a structure would be appropriate to the separate stages and transition points. Further, it is critical to understand whether particular individual activities show up as important to consumers presently at specific stages of the process. Understanding the activities that are more often

---

[14] Robinson <u>et al</u>, <u>op cit.</u>

associated with a particular stage may help significantly to round out our understanding of those currently there.

Once this analysis of individual activities is completed, we will turn our attention to general summary indexes of the activities based on logic, preliminary analyses of the data and, to some extent, the factors found by Robinson et al.

4. Work Status

Of course, a second important dimension of one's lifestyle is one's work status, i.e. whether a respondent works and, if so, in what type of occupation and for how many hours a week. It is particularly important to know an individual's working hours since this will indicate the amount of leisure time available for activities such as attending the performing arts. Further, it is important to know whether the individual is in an occupation that might encourage or "require" such attendance. It is assumed that professional or managerial occupations fit the latter category.

The present analysis, therefore, explicitly includes each respondent's total working hours and whether they were in a managerial or professional occupation.

5. Family Life Cycle

An individual's lifestyle is inextricably bound up in his or her family status. Engaging in certain leisure activities (or avoiding them) will often be determined by whether one is young and single, has children living at home or is elderly and retired. As Belk and Andreasen have noted:

> From the point of view of consumption, there are several other factors that vary systematically as the individual progresses through such a life cycle. Besides age and income, the individual's needs and tastes change. Responsibilities for other family members change with the size of the family and the self-sufficiency of its members, and there are systematic changes in accumulated experience, accumulated and desired durable goods, and accumulated savings and other liquid assets. Finally, when children and spouse are present, their needs, preferences and abilities are also changing as is the pattern of interaction for the family as a whole.[15]

A substantial number of studies in the marketing literature have confirmed this point.[16] Belk and Andreasen found that attendance at symphony and theater in four Southern cities dropped off when householders were newly married and had children at home.

In the present analysis, individuals were categorized into six life cycle groupings based on their age, marital status, and presence and ages of children as follows (percentages of total sample indicated in parentheses):

I. Young and single. Never married or divorced and under 35 years of age (11.8 %)

II. Young, married and no children (6.5 %)

---

[15] Russell W. Belk and Alan R. Andreasen, "The Effects of Family Life Cycle on Arts Patronage," Journal of Cultural Economics, 6,2, pp. 25-26.

[16] William D. Wells and George Gubar, "Life Cycle Concept in Marketing Research," Journal of Marketing Research, 3 (November, 1966), pp. 355-363; E. Laird Landon and William B. Locander, "Family Life Cycle and Leisure Behavior Research, " in William L. Wilkie (ed.), Advances in Consumer Research, 6 (Ann Arbor, MI.: Association for Consumer Research, 1979), pp. 133-138.

III. Young Children at home. Married, single or divorced with one or more children under 6 years of age (18.5 %)

IV. Older Children. Married, single or divorced with children none of which is under 6 years of age (21.4 %)

V. Older, no children. Age between 35 and 64 and no children (26.5 %)

VI. Elderly. Age 65 and older (14.9 %).

6. Barriers

Individuals in stages II, IV and VI of the Performing Arts Adoption Process have expressed interest in attending the arts more often but are not doing so. In such cases, SPPA interviewers asked their reasons. As noted earlier, some respondents indicated that the art form was not available or that they were sick and/or handicapped. A great many other reasons were indicated by respondents for nonattendance. Five sets of reasons predominated and will be used in the present analysis. These are:

1. Cost

2. Time ("Don't have time")

3. Travel ("too far to go" or "transportation/traffic/ parking problems")

4. Personal barriers ("Feel uncomfortable", "Don't have anyone to go with","Babysitter problems/must care for children", or "Crime or fear of crime")

5. Lack of motivation.

For a full description of barriers reported by respondents, see Robinson et al.[17]

---

[17] Robinson, et al, op cit.

7. Other Socioeconomic Characteristics

In addition to the above factors, there are a number of socioeconomic characteristics (other than education, occupation and family life cycle mentioned above) that either have been shown to be related to arts attendance in past studies or may be hypothesized to be related. DiMaggio and Useem, for example, point to the persistence of income and sex as predictors of arts attendance in a large number of studies.[18]

Among the socioeconomic measures available for analysis in the present study not already mentioned are:

1. Income
2. Race
3. Place of residence (specifically, whether the individual resides in a Standard Metropolitan Statistical Area or not)
4. Household size
5. Sex

Several of these may be related to a respondent's stage in the Performing Arts Adoption Process. However, Andreasen and Belk found that, while socioeconomic characteristics in their study were related to performing arts attendance, this relationship was mainly due to their also being correlated with such factors as lifestyle and early socialization in the arts. In a

---

[18] Paul DiMaggio, Michael Useem, and Paula Brown, Audience Studies of the Performing Arts and Museums: A Critical Review, (Washington, D.C.: National Endowment for the Arts, 1978)

multivariate analysis, the latter were shown to be much more important determinants of attendance.[17]

C. A Note on Statistical Significance

Classical statistics recommends stringent criteria when reporting something as "significant." Typically, this means that something should be ignored if the chance of a particular finding really being non-significant is, say, worse than five percent. Several of the findings reported below meet this criterion. However, this is an exploratory study; we are not yet attempting to prove anything. For this reason, we have adopted less stringent test for reporting some of the data, namely that the chance of being wrong is no greater than ten percent. As noted earlier, there is a very small base of research in this area, especially that useful to marketers. For this reason, it was decided that at this preliminary stage to let the data reveal as much suggestive material as possible.

In general, the narrative does not distinguish between findings that meet the stricter test. However, the tables clearly report significance levels for those readers who wish to reinterpret the findings using narrower tolerances.

D. Results

The data on the characteristics of respondents at different stages of the Performing Arts Adoption Process have one dramatic, persistent pattern that affects both our

---

[17] Andreasen and Belk, op cit.

conclusions and the manner in which the analyses in the paragraphs to follow will proceed. As seen in Tables 3 through 9, respondents in Stage I, those disinterested and not attending the arts, are dramatically different from those in the other five stages. For example, they are much less likely to have been exposed to the arts as a child or to have attended college. They are significantly less likely to be exposed to the performing arts in other media such as radio, television or tapes and records, to take classes in the arts, to engage in related crafts and, in point of fact, to engage in virtually every lifestyle activity measured in this study.

It is very clear that the distance between those at stage I and those in Stages II through VI of the Performing Arts Adoption Process is not just significant, it represents a chasm! The size of this gulf implies that those in Stage I are the least ready to change their involvement in the arts of any of the six groups. Attempts to move consumers across the gulf are likely to be very expensive and of very limited effectiveness.

Because those in Stage I represent a market segment that we suggest should be of little interest to performing arts managers, our focus in the analyses to follow will be primarily on the remaining five stages.

1. Childhood Socialization

It was hypothesized above that present status in the Performing Arts Adoption Process will be strongly influenced

by prior socialization in the arts as a child. Data relevant to this hypothesis are presented in Table 3.

Table 3 indicates two important patterns with respect to the last five stages of the Performing Arts Adoption Process. First, there is a clear increase in the amount of childhood socialization between Stage II and Stage VI. However, childhood socialization apparently only becomes important when one moves beyond the trial stage. That is to say, early childhood socialization appears to have the important effect of producing individuals who quickly become interested in multiple performing arts exposures, i.e. that move quickly to an interest in attending many events (Stage IV) or actually doing so (Stages V and VI).

2. Adult Socialization

Table 4 reports data on the extent to which stages in the Performing Arts Adoption Process are associated with a college education and being involved in the performing arts in some other form, either through taking classes or through exposure in other media.

The first feature of Table 4 to note is that all of the measures increase as one moves forward in the Performing Arts Adoption Process. It is reasonable to conclude that a college education speeds one along the process. However, with respect to adult classes and consumption through other media, as noted above it is not possible to conclude from cross-sectional data whether the positive relationships represent cause, effect or

TABLE 3
SELECTED MEASURES OF CHILDHOOD SOCIALIZATION IN THE ARTS BY STAGE IN PERFORMING ARTS ADOPTION MODEL

	I Disint-erested	II Inter-ested	III Trier	IV Pos. Eval.	V Adoptr	VI Con-firmed
Early Encouragmt Index	.41	.80*	.69	1.06*	1.46*	1.42
Child Arts Ed. Index	.47	.89*	.98	1.15	1.20	1.69*
Total Socialzn. Index	.88	1.69*	1.67	2.21*	2.66	3.11*
Any parents encourg.	29.1%	48.0%*	44.8%	57.3%	65.3%	69.9%
Any classes as child	34.8%	62.7%*	62.8%	67.1%	72.4%	77.9%
Parental encouragement AND class	25.4%	34.9%*	36.6%	44.0%	53.1%	59.3%
Parental encouragement OR class	47.6%	75.8%*	70.9%	80.8%	84.7%	89.8%
Attended college	18.8%	39.7%*	47.7%	57.0%	65.3%	74.3%
Mean Yrs. Eductn.	11.0	12.7*	13.0	13.6	14.2*	14.7

* Significantly different from the preceeding stage at the .05 level of significance or better.

TABLE 4
SELECTED MEASURES OF ADULT INVOLVEMENT IN THE PERFORMING ARTS BY STAGE IN PERFORMING ARTS ADOPTION MODEL

	I Disint-erested	II Inter-ested	III Trier	IV Pos. Eval.	V Adoptr	VI Con-firmed
Adult Arts Ed. Index	.11	.31*	.41	.49	.73*	.92
Any classes as adult	13.7%	36.3%*	38.4%	45.9%	54.1%	72.6%*
No. Arts on radio	.18	.59*	.54	.68	.99*	1.26
No. arts on recs.tapes	.18	.57*	.59	.89*	1.07	1.58*
No. arts on television	.43	1.28*	1.38	1.89*	2.34*	2.68
Combined Media	.79	2.44*	2.51	3.46*	4.40*	5.53*

* Significantly different from the <u>preceeding</u> stage at the .05 level of significance or better.

simultaneity. With respect to consuming the arts through other media, the data do permit us to conclude that it is not a substitute for attendance at live performances. Further, Table 4 also indicates that consumption through the media increases dramatically at Stage IV, the point at which consumers positively evaluate the performing arts. Thus, it seems reasonable to speculate that increased media consumption may be a part of a pattern of generally increased interest in the performing arts rather than a cause or effect.

The data on adult classes show a different, but understandable, pattern in that consumption does not dramatically increase until consumers are actually attending multiple events rather than just being interested in doing so (i.e. Stage V). Taking classes, of course, requires a significant effort and commitment of time just as attending more live events requires more effort and time. Increasing both at the same point would seem perfectly consistent. On the other hand, increasing one's interest (Stage IV) is a relatively passive step forward, not requiring change in behavior and new effort. One may expect to find significant increases in television viewing and radio or record listenership for the arts at this stage because these, too, require very little effort and commitment. This is, indeed, the case in Table 4.

3. Lifestyle Activities

The data in Table 5 report the proportion of those at each of the six stages of the Performing Arts Adoption Process engaging in 30 different lifestyle activities within the last twelve months. Table 6 then summarizes these data into five lifestyle indexes and an overall "general activity" measure for the sample. These groupings are based on logical considerations and preliminary analyses of the data rather than factor analyses. However, they are roughly parallel to those used by Robinson et al.[20]

Tables 5 and 6 share the pattern found in earlier findings in that levels of activity in all categories is higher at Stage II than at Stage I. On the other hand, the pattern of differences across the other five stages varies considerably across the 30 activity categories reported in Table 5.

In three cases, there are no clear conclusions that can be drawn because there are too few participants in Stages II through VI to permit statistically valid conclusions. These lifestyle activities are:

Working backstage at jazz or classical performances

Playing a musical instrument

Acting, singing or dancing

In the remaining 27 categories, three patterns appear:

1. In seven cases, there are some statistically significant differences in selected transitions, but the

---

[20] Robinson et al. op cit.

TABLE 5
PERCENTAGE ENGAGED IN VARIOUS LIFESTYLE ACTIVITIES
BY STAGE IN PERFORMING ARTS ADOPTION MODEL

	I Disint-erested	II Inter-ested	III Trier	IV Pos. Eval.	V Adoptr	VI Con-firmed	N
Outdoor Individual							
Go to movies	48.3	71.3*	79.1[b]	82.6	78.1	86.2	1660
Go to sports	36.6	52.3*	57.6	64.8	67.4	75.0	1279
Camp/hike	29.8	36.8*	44.2[b]	47.9	53.1	51.8	966
Play sports	27.5	46.5*	55.2[b]	51.1	55.2	59.4	1042
Exercise, jog	37.8	57.8*	62.8	71.7[b]	66.7	78.6	1361
Do charity work	18.2	29.1*	39.6*	38.4	60.4*	58.9	765
Outdoor Family							
Visit art museum	6.7	20.4*	35.5*	35.2	53.1*	64.6[b]	567
Visit science mus.	10.4	24.7*	29.1	34.2	42.7	49.1	574
Visit histric site	21.7	43.5*	52.6*	60.2	58.3	75.0*	1014
Visit art fairs	24.4	46.8*	54.7[b]	60.7	65.6	77.2*	1084
Visit amuse. parks	40.0	58.2*	62.8	64.6	59.4	56.7	1314
Visit zoo	21.3	39.4*	39.2	49.3*	45.8	61.2[b]	886
Creative							
Do crafts	8.8	15.9*	20.3	14.4	17.7	14.7	328
Do needlecrafts	27.4	38.2*	41.3	47.2	38.5	40.6	899
Paint, sculpt	5.7	12.3*	16.3	11.1	21.9*	21.0	271
Write poem,stories	2.3	6.4*	9.3	9.2	17.7*	21.9	175
Take arts class	4.8	12.8*	11.0	16.4	25.0[b]	21.0	272
Do photography	5.7	10.2*	14.5	16.4	19.8	24.1	276
Play mus. instmt.	3.3	2.4*	2.3	13.1	13.3	9.3	107
Act, sing, dance	3.3	4.5*	5.2	3.6	13.3	10.6	124
At-home							
Play games	51.5	74.4*	76.6	83.6[b]	77.1	81.3	1702
Read books, mag.	70.6	90.5*	94.8	98.0[b]	95.8	97.3	2158
Read novels,poetry	38.8	64.1*	68.4	78.2*	78.6	88.0*	1473
Collect stamp,coin	10.0	16.6*	22.7[b]	20.3	27.1	23.7	398
Cook gourmet meals	18.8	31.4*	32.6	40.8[b]	50.0	53.6	760
Repair home,vehcl.	50.0	69.7*	65.5	67.2	77.1[b]	73.2	1568
Garden	49.2	63.4*	71.5[b]	70.1	65.6	72.8	1530
Read,listen poetry	9.0	21.6*	24.4	32.1[b]	46.9*	50.4	533
Backstage							
Music,play,ballet	.7	1.7[b]	4.7[b]	4.9	6.3	10.3	70
Jazz,classic perf.	0	.7*	1.2	1.6	4.2	3.1	22

* Significantly different from the preceeding stage at the .05 level of significance or better.
[b] Significantly different from the preceeding stage at the .10 level of significance or better.

TABLE 6
INDEXES OF LIFESTYLE ACTIVITIES
BY STAGE IN PERFORMING ARTS ADOPTION MODEL

	I Disint-erested	II Inter-ested	III Trier	IV Pos. Eval.	V Adoptr	VI Con-firmed
Out-of-home individ.	1.98	2.94*	3.38*	3.54	3.72	4.06
Out-of-home family	1.24	2.33*	2.73*	3.02	3.19	3.81*
Creative	.61	1.03*	1.20	1.22	1.64*	1.61
At-home	2.38	3.40*	3.66*	3.89*	3.88	4.13
Backstage	.01	.02*	.06*	.07	.10	.13
All activities	6.69	10.32*	11.62*	12.23	13.06	14.15[b]

* Significantly different from the preceeding stage at the .05 level of significance or better.
[b] Significantly different from the preceeding stage at the .10 level of significance or better.

overall pattern appears to be one where there are not major differences across the five stages. The seven activities are:

Visiting amusement parks
Doing crafts
Doing needlecrafts
Playing games at home
Reading books or magazines
Repairing home or vehicles
Gardening

Six out of the seven of these activities are usually carried out around the home and in five cases, alone!

2. In three cases, there is a significant difference between the last stage and Stage II. However, the increase appears gradual. These three categories are:

Going to sporting events
Visiting science museums
Doing photography

3. In the remaining 16 categories, there are increases between Stage II and Stage VI. However, the stage at which respondents "get into" the activity varies considerably.

a. There are ten cases in which there is a significant increase in activity at the Trial Stage (Stage III). These are:

Going to the movies

Camping, hiking

Playing sports

Doing charity work

Visiting art museums

Visiting historic sites

Visiting art fairs

Collecting stamps and coins

Gardening

Working backstage at musicals, plays, opera or the ballet

It should be noted that eight out of ten of these categories involve getting out of the home and doing something active. It would appear that moving to the trial stage is strongly associated with a more active going-out lifestyle. Since those in Stage III have only attended one event in a category in the previous year and have not expressed an interest in greater attendance, the performing arts may play a relatively minor role in those active lifestyles. Triers are outgoing and one of the things they also do when going out is attend the performing arts.

b. There are seven cases where activity increases at Stage IV, Positive Evaluation (i.e. the stage at which consumers have tried the arts and are interested in attending more). These activities are:

Exercising, jogging

Visiting zoos

Writing or listening to poetry

Playing games at home

Reading books or magazines

Reading novels or poetry

Cooking gourmet meals

Five of these activities are clearly home-centered and exercising/jogging may also be home centered. This raises the possibility that those who have tried the arts and want to go more are held back because their home-centered lifestyles have "forced" them to. The most obvious reason for this would be that the family has moved to the life cycle stages where there are now children at home to be taken care of. This is a point we shall return to below.

c. There are six activities that appear to increase at the Adopter Stage V, the point at which consumers begin to go to the performing arts relatively frequently but express no interest in going more often. The six activities are:

Doing charity work

Painting, sculpting

Writing poems and stories

Taking arts classes

Reading or listening to poetry

Repairing home or vehicles

Four of these activities reflect a commitment to arts activities that are carried out individually. It may be that those who have reached this stage have, in effect, decided to contrive a life that encompasses a multifaceted active arts life of which attendance at multiple events is simply one part.

d. At the confirmation stage (Stage VI), there are five activities that significantly increase. These are:

Visiting art museums

Visiting historic sites

Visiting art fairs

Visiting zoos

Reading novels and poetry

The first four of these represent activities that are often family-oriented. It may be that what we are seeing here is that this last stage includes two kinds of people: (a) those who are generally excited about the arts and whose expressed desire to attend more often is simply a reflection of that excitement, and (b) those whose desire to attend more may be an expression of frustration that other things in their lives (e.g. family commitments) may be keeping them from attending more. If this is the case, it is clearly only the former who represent

those whom the arts community can tap for increased attendance.

The summary indexes of lifestyle activities reported in Table 6 clearly reflect the patterns described above. The Trial stage reflects increased activity more or less across the board. Positive Evaluation sees an increase in backstage activities; Adoption, an increase in creative activities and Confirmation, an increase in family-oriented activities. These broader indexes appear to add little to the richness provided by the individual-level analysis.

4. Work and Television Viewing

Of course, individuals have other ways to spend their time. Two of the most significant of these are working and watching television. In both cases, it might be hypothesized that these activities would compete with attendance at the performing arts. The more one worked, the less time one would have for any kind of leisure activity, including attending the performing arts. In addition, the more one watched television, the less one is likely to be found at the performing arts, not because television viewing keeps one from the arts but because it may be preferred to attending live performances.

Data in Table 7 indicate that neither hypothesis is consistently true. There is a significant difference between respondents in Stage I and Stage II in whether they work. However, contrary to the hypothesis, those interested in attending the performing arts are more likely to be working

TABLE 7
EMPLOYMENT CHARACTERISTICS
BY STAGE IN PERFORMING ARTS ADOPTION MODEL

	I Disint-erested	II Inter-ested	III Trier	IV Pos. Eval.	V Adoptr	VI Con-firmed
Percent employed	52.4%	66.5%*	64.5%	67.7%	65.3%	67.7%
No. workhours (emplyd)	38.0	39.8*	36.6*	36.2	37.8	39.1
Prof./Managerial Occup	10.2%	22.6%*	24.4%	29.6%	32.7%	42.5%
No. TV Hours/day	3.80	3.18	3.21	3.11	4.11	3.17

* Significantly different from the preceeding stage at the .05 level of significance or better.
ᵇ Significantly different from the preceeding stage at the .10 level of significance or better.

than those who are not. Further, among those who do work, those working at Stage I work fewer hours than those working at Stage II. As we have seen throughout these data, those not attending and disinterested in the arts have markedly different lifestyles in both their leisure and work pursuits. It may be fair to say that their most overwhelming trait is that they are simply less active in most dimensions of their lives. They do less, including working and attending the arts. Getting them to attend would be not just a matter of changing the kinds of activities in which they engage but changing their overall level of activity.

There is a decline in work hours between Stages II and III that would be consistent with the hypothesis that those attending are more likely to do so because they have the time. On the other hand, it may be noted that by Stage VI, the average number of workhours of those who do work has crept up again to the levels of those in Stage II.

An important finding in Table 7 is the difference in the type of work a respondent does. As one moves through the Performing Arts Adoption Process, consumers are increasingly likely to be in managerial or professional occupations.

With respect to TV watching, it is surprising that there are no significant differences across groups. Those in the disinterested group do watch about 20 percent more television than four of the five remaining groups. Only the Adopter group exceeds their level of viewership.

5. Age and the Family Life Cycle

It has been suggested in several sections above that an individual's stage in the Performing Arts Adoption Process as well as other lifestyle characteristics are associated with an individual's current life status. One hypothesis is simply that age is the dominant factor, that as one gets older and matures, one comes to appreciate the finer things in life, including the arts. Data in Table 8 on mean age for each stage of the Performing Arts Adoption Process do not support this hypothesis. For example, those with the least interest in the arts are the oldest. One striking age pattern in the data is the finding that those contented with their present status (stages I, III and IV) are older than those expressing interest in attending more (stages II, IV and VI). If this is valid, it suggests that those who are older (even when they are current attenders) may not be particularly good prospects for increasing attendance.

Of course, as social scientists have noted for some time, age may not be the best descriptor of an individual's progress through life. A richer conception, the family life cycle, incorporates age with marital status and the presence or absence of children to yield a set of "normal" life stages. The six stages and their relationship to the Performing Arts Adoption Process is indicated in Table 8.

The first thing to note in the results is confirmation of the speculation above that those over 65 (married or living

TABLE 8
AGE AND STAGE IN THE FAMILY LIFE CYCLE
BY STAGE IN PERFORMING ARTS ADOPTION MODEL

	I Disint-erested	II Inter-ested	III Trier	IV Pos. Eval.	V Adoptr	VI Con-firmed
Mean age	46.0	38.5[a]	43.1[a]	40.8	44.8[a]	41.2
Family Life Cycle						
Young single	9.0%	14.3%[a]	15.1%	10.7%	17.3%	16.8%
Yng,mar'd,no child	5.1%	8.6%[a]	4.1%[b]	10.4%[a]	4.1%[b]	6.2%
Infants at home	17.6%	24.5%[a]	12.8%[a]	19.5%	12.2%	13.3%
Children 6 plus	20.7%	21.9%	23.8%	21.8%	17.3%	23.0%
Older, no child	26.6%	22.5%[b]	27.9%	26.4%	31.6%	33.2%
Elderly	20.8%	7.4%[a]	14.5%[a]	10.4%	17.3%[b]	7.5%
Not categorized	.2%	.8%	1.8%	.8%	.2%	0%
	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
Mean H'hold size	3.04	3.11[b]	2.90	2.95	2.64	2.72

[a] Significantly different from the preceeding stage at the .05 level of significance or better.
[b] Significantly different from the preceeding stage at the .10 level of significance or better.

alone) are much more likely to not be interested in attending in the performing arts more.

The next question is: does the presence of children make a difference? Again, three competing hypotheses may be offered. These are:

H_o1. The presence of children depresses arts attendance but not interest because children impose increased costs if they are taken along or if babysitters are needed or because scheduling a time to actually get away to live performance is more difficult;

H_o2. The presence of children depresses arts attendance and interest because children cause a shift in priorities (i.e. more attention devoted to the work of childrearing) or because the children impose their own values on how the family spends its leisure time;

H_o3. The presence of children increases arts attendance because adults interested in the arts make extra efforts to expose their children (perhaps as they were) to the performing arts.

The data in Table 8 suggest that both the first and second hypotheses may have merit. First, it may be noted that those who are young and single or just married with no children are much more likely to not be in the disinterested group. Two thirds of both groups have progressed beyond Stage I to develop at least some interest in the arts. Further, getting married is much often associated with having tried a

performing arts form and expressing an interest in seeing more (Stage IV).

With the appearance of young children, there is a substantial increase in those reporting themselves "disinterested." (This is not a function of aging since the two groups with children at home are not defined as either young or older.) With infants under 6 years at home, we find only one-quarter of the respondents having attended even one art form although 29.5 per cent would like to. As the children get older (and presumably can look after themselves more), we find fewer households holding back and just hoping to attend: 31.8 per cent have actually done so. This trend continues to the point where the respondents are older and the children are gone. Here we see that 34 per cent have attended in the last year. More significantly perhaps, the proportion having attended several times simultaneously rises.

The nature of the life cycle effect is perhaps best seen by looking at the proportions at <u>each life cycle stage</u> who are at Stages V or VI:

Young, single	17.9 %
Young, married, no children	10.7 %
Infants at home	8.7 %
Children 6 or older	12.4 %
Older, no children	15.4 %
Elderly	8.8 %

Here we can see again that the elderly are clearly less active. But during the rest of the family life cycle, the relationship appears to be curvilinear. Those who are either young and single OR older and with no children are those most likely to attend multiple events. Next most likely are those married with no children OR married with children over six. Least likely to attend multiple events are those with infants at home. The conclusion that young children at home are an inhibitor rather than a motivator of involvement in the arts seems highly plausible.

Finally, the data on average household size indicates relatively little difference across the various stages with a slightly larger household size in Stage II consistent with the explanation above.

6. Socioeconomic and Background Characteristics

a. Sex, Race and Ethnicity

We have already analyzed several important socioeconomic characteristics including age, occupation, education and the family life cycle. There are several additional measures available in the Survey of Public Participation in the Arts that have been hypothesized by others to be related to attendance and interest.

Three of these factors might be referred to as inherent characteristics. These are race, ethnicity and sex. It has been suggested that race and ethnicity are inhibitors of arts attendance. As indicated in Table 9, we do not find any

TABLE 9
SELECTED SOCIO-ECONOMIC CHARACTERISTICS
BY STAGE IN PERFORMING ARTS ADOPTION MODEL

	I Disint-erested	II Inter-ested	III Trier	IV Pos. Eval.	V Adoptr	VI Con-firmed
% Female	52.3%	53.7%	52.9%	62.5%*	49.0%*	64.6%*
% Black	11.0%	9.2%	4.7%	8.1%	6.1%	8.0%
% Hispanic	6.1%	5.0%	3.5%	3.6%	4.1%	1.8%
% in SMSA	56.6%	76.3%[b]	59.3%*	83.1%[b]	56.1%*	85.8%[b]
% income > $30,000	16.5%	33.2%*	30.8%	40.1%[b]	38.8%	41.2%
Mean fam. income	$21364	$27134*	$26457	$30122*	$30660	$31502

* Significantly different from the preceeding stage at the .05 level of significance or better.
[b] Significantly different from the preceeding stage at the .10 level of significance or better.

statistically significant effects across the stages of the Performing Arts Adoption Process related to these traits.In part, this is a function of the small sample size. Using a different approach and more information from the SPPA database, DiMaggio and Ostrower have concluded that there are differences in consumption due to race and ethnicity (i.e. Hispanic origin) but that these differences are largely attributable to differences between these groups and the white majority in other socioeconomic characteristics such as education.[21]

Sex, however, has a curious pattern. Unlike many other variables in this study, there is no difference in the proportion of women in the disinterested/non-attending group (Stage I). As Table 9 indicates, there are no differences in the proportion of females in Stages I,II, III and V. However, the table does indicate that those in Stages IV and VI are significantly more likely to be female. Both of these stages represent cases where respondents want to go more but perceive barriers to doing so. As we shall outline below, there are important differences in the kinds of barriers men and women perceive to attending more performing arts performances.

---

[21] Paul DiMaggio and Francis Ostrower, Race, Ethnicity and Participation in the Arts: Patterns of Participation by Black, Hispanic and White Americans in Selected Activities From the 1982 and 1985 Surveys of Public Participation in the Arts Report to the National Endowment for the Arts, Research Division, New Haven: Yale University, June 1987

b. Residence

Just as sex affects whether one is interested in attending the performing arts more, so does whether one lives in a Standard Metropolitan Statistical Area (SMSA). As noted in Table 9, residence in an SMSA affects interest in attending more at all three stages, II, IV and VI. The most obvious explanation suggested by this finding is that a "penalty" of living in an SMSA for those who have developed some interest in attending the performing arts is that one is exposed to a great deal of opportunity to attend the arts. Those already attending either one (Stage III) or many (Stage V) arts events are as likely to be from an SMSA as are those who profess interest in the arts but did not attend at all in the previous year. So, these data suggest that living in an SMSA has a perverse effect: it does not apparently make one any more likely to be an active arts attender but it is likely to make one much more likely to be frustrated at not attending more.

c. Income

It has often been suggested that the performing arts are the playground for the well-to-do. We have already noted (Table 4) that education increases systematically as individuals progress through the stages of the Performing Arts Adoption Process. We have also seen in Table 7 that there is also a slow increase in the proportion of respondents in managerial or professional occupations up through Stage VI.

The effects of income, however, are different. When we observe either mean family income or the proportion of

households with incomes over $30,000, we see two change points in Table 9. As expected, the disinterested (Stage I) have significantly lower incomes than those with any attachment to the performing arts. There is little difference between triers and those merely interested (Stages II and III). There is then a jump as one moves from merely trying the performing arts to being interested in being a more active arts consumer. This would suggest that possibly a necessary precondition for moving to the stage where one wishes to attend multiple performances is a reasonable level of discretionary income. The increasing importance of income occurs at the positive evaluation stage and there is little difference in average income or in the proportion having incomes over $30,000 after that stage.

7. Barriers

To this point we have investigated primarily personal or household attributes that are associated with progress from stage to stage of the Performing Arts Adoption Process. Because of the nature of the database, we have had to infer the likely factors that may be causing or inhibiting progress. There is, however, one question in the Survey of Public Participation in the Arts that directly addresses this issue. At three of the stages of the Performing Arts Adoption Process, individuals reported an interest in moving on to the next stage (i.e. attending more). In each case they were asked

what the barriers were keeping them from moving forward. Their own explanations were categorized in the SPPA under 16 headings, three of which we have excluded from this analysis (i.e. art form unavailable, handicapped respondent or one with difficulties due to age or health). Barriers reported by consumers in five key categories representing 88 percent of all barriers mentioned are reported in Table 10. The five categories are:

Cost

Travel (i.e. too far to go or transportation, traffic, or parking problems)

Time

Other personal (i.e. "would feel uncomfortable", "don't have anyone to go with", babysitter problems/ must care for children, or crime or fear of crime

Lack of motivation

What we see in Table 10 is essentially very little. Whether one has not attended in the last year, attended once or attended more than once has no relationship to whether one mentions travel, time, other personal reasons or lack of motivation for not going more. In only one case does a difference appear. Those who did not go in the previous year were less likely to mention cost as a reason for not attending. The most plausible explanation for this may be that those who have not attended simply do not have much knowledge of costs at this stage. The finding would certainly imply that arts managers seeking to attract those who have not recently

TABLE 10
BARRIERS TO ATTENDING MORE PERFORMING ARTS
BY STAGE IN PERFORMING ARTS ADOPTION MODEL

	II Inter-ested	IV Pos. Eval.	VI Con-firmed
% mentioning cost	34.9%	46.9%*	43.9%
% mentioning no time	44.4%	47.2%	51.8%
% mentioning travel problems	21.1%	24.4%	18.6%
% mentioning personal problems	21.9%	21.2%	21.7%
% lacking motivation	14.7%	13.7%	15.0%

* Significantly different from the preceeding stage at the .05 level of significance or better.

attended may not have to worry about addressing the cost problem as much as many think.

Although there is only one difference in barriers mentioned across stages in the Performing Arts Adoption Process, there are differences related to residence, sex and family life cycle. The relevant data are presented in Table 11.

What we see in Table 11 are patterns that are quite plausible. Those in SMSAs are much more likely to mention cost and to see travel as less often a problem. They also mention not having enough time which would be consistent with our speculation that life in the "big city" is rife with opportunity for an active lifestyle, not just in the performing arts.

With respect to sex, men are somewhat more likely to mention not having enough time, presumably because more of them work while women are significantly more likely to mention personal reasons for not attending. When the latter is broken down into its components, we find that women are somewhat more likely to fear crime, to lack a babysitter or have to take care of the children or lack someone to go with. (The latter would be consistent with the men reporting that they do not have enough time.)

The findings with respect to the family life cycle are intriguing. Those with children are much more likely to mention cost, presumably because going to the arts represents

TABLE 11
BARRIERS TO ATTENDING MORE PERFORMING ARTS
BY SEX, RESIDENCE AND FAMILY LIFE CYCLE

	Barrrier Mentioned				
	Cost	Travel	Time	Pers.	Motvn.
Non-SMSA	33.9%*	36.7%*	36.7%*	18.1%	11.3%
SMSA	41.5%	17.7%	49.2%	22.6%	15.3%
Male	38.2%	19.0%	54.2%*	11.0%*	16.4%
Female	41.3%	23.3%	41.3%	29.3%	13.1%
Young, no child	38.0%*	20.4%	54.4%	10.4%*	16.0%
Children at home	47.9%	20.1%	47.9%	27.6%	12.1%
Older, no child	31.2%	24.1%	37.0%	22.0%	16.4%

* Significantly different from the preceeding stage at the .05 level of significance or better.

a much greater total outlay either for multiple tickets or for babysitting costs. With respect to time, the major difference is that the elderly less often complain about not having enough time. Those younger with no children have time problems presumably because of an active lifestyle while those with children may be more caught up in family time pressures.

The finding of differences due to personal concerns masks diversity among the life cycle groups. Those who are young without children rarely mention these problems. They seldom lack dates, they don't need babysitters and they don't worry about crime or feeling uncomfortable. Those with children, especially those with children under six, mention babysitting problems while those who are older and have no children are much more likely to mention fear of crime or the fact that they have no one to go with.

It should be noted that several of these findings support our earlier speculation that the reason arts participation is curvilinear with respect to the family life cycle is that the presence of children imposes both financial burdens and other responsibilities of these households.

8. Arts Attended and Arts Sought

To this point we have been treating each of the six categories of performing arts as interchangeable. However, further insight into the characteristics of those at each stages of the Performing Arts Adoption Process is obtained by examining the types of art form currently attended and those

sought for future attendance by those interested in increasing their arts attendance.

Relevant data on current attendance are presented in Tables 12 and 13. In Table 12, we have reported the proportion of those in Stages III through VI attending each art form. Table 13 then reports attendance in terms of what marketers call "market share." The latter controls for the fact that those in Stages V and VI attend many events while those in Stages III and IV attend only one or two. Table 13, therefore, reports the percentage each category represents of all categories mentioned by the group in the stage.[22]

In Table 12, as expected, those who attend multiple events show increases in absolute levels of attendance in all six categories. Obviously, those in Stages V and VI are better targets for all performing arts forms than those in Stages III and IV. However, in Table 13 we see a subtle shifting of relative emphasis among categories. There is little difference across the four stages in attendance at classical music performances. Those at the trial stage are relatively more likely to patronize jazz or plays. By contrast, those attending multiple events (Stages V and VI) are relatively more likely to attend ballet and opera.

Table 14 reports the performing arts sought by those interested in attending more. The table confirms two patterns

---

[22] This calculation does not weight attendance in a category by the number of times a respondent attended in the category.

TABLE 12
PERCENTAGE ATTENDING EACH PERFORMING ART
BY STAGE IN PERFORMING ARTS ADOPTION MODEL

	III Trial	IV Positive Evaluation	V Adoption	VI Con-firmed
Jazz	27.3%	20.5%	46.9%	43.8%
Classical Music	18.6%	25.4%	50.0%	54.4%
Opera	2.3%	2.0%	14.3%	10.2%
Musical Plays	47.7%	55.4%	64.3%	72.1%
Plays	25.6%	26.1%	40.8%	52.2%
Ballet	2.3%	4.9%	17.3%	24.8%
Total events	(213)	(412)	(229)	(582)

TABLE 13
PERFORMING ARTS "MARKET SHARE"
BY STAGE IN PERFORMING ARTS ADOPTION MODEL

	III Trial	IV Positive Evaluation	V Adoption	VI Con-firmed
Jazz	22.1%	15.3%	20.1%	17.0%
Classical Music	15.0%	18.9%	21.4%	21.1%
Opera	1.9%	1.5%	6.1%	4.0%
Musical Plays	38.5%	41.3%	27.5%	28.0%
Plays	20.7%	19.4%	17.5%	20.3%
Ballet	1.9%	3.6%	7.4%	9.6%
Total	100.1%	100.0%	100.0%	100.0%
Total events	(213)	(412)	(229)	(582)

TABLE 14
PERFORMING ARTS SOUGHT BY THOSE WANTING TO ATTEND MORE BY STAGE IN PERFORMING ARTS ADOPTION MODEL

	II Interested	IV Pos. Eval.	VI Confirmed
Jazz	31.1%	29.0%	29.6%
Classical Music	24.4%	31.9%[a]	42.9%[a]
Opera	10.9%	12.1%	18.1%[b]
Musical Plays	51.3%	71.7%[a]	56.6%[a]
Plays	36.6%	50.2%[a]	50.0%
Ballet	14.0%	19.2%[b]	28.3%[a]

[a] Significantly different from the preceeding stage at the .05 level of significance or better.
[b] Significantly different from the preceeding stage at the .10 level of significance or better.

we have seen earlier. Among those who wish to go more often, those at the "interest" stage mention many fewer categories (although they could have mentioned all six) than those attending multiple events. This clearly confirms the assumption that movement along the Performing Arts Adoption Process represents deepening involvement in the arts. On the other hand, Table 14 does not show equal increase in interest in all categories. There is virtually no deepening of interest in jazz attendance across the three categories. There is an increase in the other five categories as one moves from those who didn't attend last year (Stage II) and those who attended only one event (Stage III). However, as one moves next to observe those who have attended several events, one sees no change in interest at attending more stage plays and a decline of mentions of musical plays. Even greater interest, however, is shown for the more "serious" arts (classical music, opera and ballet). In general, the patterns in Tables 12, 13 and 14 portray movement along the Performing Arts Adoption Process as deepening of interest in more serious art, a finding that is, again, a validation of the basic model.

E. Summary of Bivariate Analysis

A review of the analyses of individual variables and indexes in the preceding sections indicates that in every case except one, there were significant differences between those individuals not attending and not interested in the arts (Stage I) and those with what we have assumed is a beginning

interest in the arts (Stage II). The one exception is being in a family with children over 6 years.

The latter is one of three measures where there appear to be no major changes across all six stages. The other two of these measures are race and ethnicity and where the lack of significant effects is probably due to small sample sizes.

If one looks, then, only at the four transitions beyond the first two stages, it turns out that there are six variables where there are virtually no differences across the remaining stages. These measures are all lifestyle activities:

1. Visiting amusement parks
2. Doing crafts
3. Sewing and knitting
4. Working backstage at a jazz or classical music performance
5. Acting, singing or dancing
6. Playing a musical instrument.

The lack of differences for the last two measures is in part due to small sample size.

Of the remaining measures, there are eight where there are not significant differences between any two stages but where there is a systematic increase stage by stage over the five stages. These measures are the following:

1. Number of years of education
2. Having attended college
3. Being a professional or manager

4. Total consumption of the arts through other media
5. Going to sports events
6. Visiting science museums
7. Doing photography

Many of the remaining variables also generally rise as one moves from Stage II to Stage VI. However, there are occasions where there are spurt or lag at certain stages that create significant differences between stages. This generally describes all of the remaining lifestyle measures and most of the other socialization, media and socioeconomic measures. There are three cases, however, in which the patterns involve oscillations. These are: (a) SMSA, where those interested in greater attendance (Stages II, IV and VI) are more often found in SMSAs than those content with their present level of attendance (Stages I, III, and V); (b) sex, where females are more likely to be interested in attending more multiple events (Stages IV and VI) where men are more content with their level of attendance (Stages III and V); and (c) the elderly life cycle stage, where this group was more likely to be content with their present levels of attendance (Stages III and V) than wanting more (Stages IV and VI).

Table 15 summarizes the variables that were found to be significant at each of the last four transitions of the Performing Arts Adoption Process.

TABLE 15
SIGNIFICANT DIFFERENCES IN ACTIVITIES AND OTHER CHARACTERISTICS AT KEY TRANSITION POINTS IN THE PERFORMING ARTS ADOPTION MODEL

Trial	Positive Evaluation	Adoption	Confirmation
Lifestyle Characteristics			
Historic sites	Gourmet meals	Paint,sculpt	Historic sites
Play sports	Visit zoo	Write	Visit zoo
Charities	Read novels	Charities	Read novels
Art museums	Listen poetry	Listen poetry	Art museums
Art Fairs	Exercise	Arts class	Art fairs
Movies	Read books,mags	Repairs	
Camping	Play Games	Arts Museums	
Backstage at plays			
Garden			
Collect			
Other Characteristics			
Age		Age	
	Early encouragmt	Early Encouragmt	
(Mar'd,no child)*	Mar'd, no child	(Mar'd, no child)	
Elderly		Elderly	(Elderly)
Infants at home			
	Female	(Female)	Female
(SMSA)	SMSA	(SMSA)	SMSA
(Workhours)			
	Household Income		
	Income >$30,000		
		Years education	
		Adult Classes	
	Arts on TV	Arts on TV	Arts on Records
		Arts on radio	

* (Parentheses) indicate decline from previous stage

V. DISCRIMINANT ANALYSIS

A. The Problem

To this point, our analysis has identified and provided preliminary validation for the basic Performing Arts Adoption Process model and uncovered a number of dramatic differences across stages and insights about the factors that appear to be related to transitions between the stages. However, except for the use of indexes in one or two cases, the analysis to this point has considered each of the major sets of variables in the SPPA study individually.

However, it is obvious that many of the variables are related to each other. This would include both traditional socioeconomic intercorrelations such as occupation and education, and also many of the lifestyle measurements specific to this study. Many of the factors we have concluded are significant may only be significant because they are associated with other variables.

It is important, therefore, to investigate the proposed Performing Arts Adoption Process model considering the variables simultaneously.

Since our primary interest is in understanding movement through the Performing Arts Adoption Process, the questions we need to answer are the following:

1. At each stage of the process, which set of variables in combination best distinguishes those at this stage from those at the immediately preceding stage?

2. What is the relative importance of each of the variables in the final set?

3. How successful is the entire set of variables in separating those at one stage from those at the earlier stage?

B. Two-Group Discriminant Analysis

The appropriate technique for this task is known as two-group discriminant analysis. This technique has had a relatively long history in social science and marketing research. It is typically used in two ways. One approach (the one adopted here) is to use the technique analytically. In this application, a discriminant analysis is conducted to find the linear combination of candidate discriminator variables that best separates a given population into two groups where group membership is already known. A typical application in marketing would be to identify the key distinguishing characteristics of those who buy a firm's brand or patronize a firm's outlet or service from those who do not.[23] It has also been used to separate buyers and nonbuyers of new products.[24] Where there are more than two groups involved, it is also

---

[23] See, for example, Franklin B. Evans, "Psychological and Objective Factors in the Prediction of Brand Choice: Ford Versus Chevrolet," Journal of Business (October 1959), pp. 340-369; Henry J. Claycamp, "Characteristics of Owners of Thrift Deposits in Commercial Banks and Savings and Loan Associations," Journal of Marketing Research, (May 1965), pp 163-170.

[24] Edgar A. Pessemier, Philip C. Burger, and Douglas J. Tigert, "Can New Product Buyers be Identified?" Journal of Marketing Research, (November 1967), pp. 349-369.

possible to extend two-group discriminant analysis to a multiple group case.[25]

A second common application is classificatory. Classification occurs after the analysis stage. Here, the focus is on classifying populations where group membership is not known but where one wishes to predict it. A frequently-mentioned example is credit scoring. A lender would like to develop an objective method of distinguishing between good and bad credit risks among new applicants. To achieve this, the lender would take a set of past loan recipients and construct a linear discriminant function that best separates those who did and did not default in the past. The resulting function both identifies the best set of discriminator variables and indicates their weights. This function is then applied to each new applicant to help managers make decisions about who should be granted credit and who should not.[26]

In the present analysis, discriminant analysis is employed to learn which combination of variables best separates respondents at each transition point in the

---

[25] See, for example, Thomas S. Robertson and John N. Kennedy, "Prediction of Consumer Innovators: Application of Multiple Discriminant Analysis," Journal of Marketing Research, (February 1968), pp. 64-69.

[26] There is a conceptual flaw in this approach. Past recipients are a population that is different from new applicants in one important respect: they exclude those that the loan officer judged at the time to be poor credit risks. Assuming the latter had "worse" scores than those given loans, the discriminant function would have a bias that, if applied to new applicants, would let in "too many" poor risks.

Performing Arts Adoption Process. The procedure used was SPSSx's Stepwise Linear Discriminant analysis using virtually the entire set of variables described in the sections above as potential discriminating variables. The full set of predictor variables is listed in Appendix A. In general, the candidate set of variables was as disaggregated as possible. Thus, for example, the set include the individual lifestyle activities rather than summary indexes.

The stepwise procedure is relatively straightforward. It takes the known group memberships (e.g. Stage I versus Stage II) and then looks for the best single discriminator. Once that is found it then proceeds to look for the variable among the remaining set that best adds to discriminating power after the effects of the first variable have been taken into account. This step is then repeated until some prescribed cutoff is reached. In this case, to simplify interpretation, variables significant at the 5 percent level of significance are included. As will be seen, this inclusion level yields excellent classificatory power while making the resulting linear functions easier to interpret.

C. Results

Results for the five discriminant functions are summarized in Table 16. Where a number is reported in a column, it is part of the linear combination of variables that discriminate between a specific pair of stages. The magnitude of each number in each column permit comparisons across

TABLE 16
STANDARDIZED DISCRIMINANT FUNCTION COEFICIENTS

	Become Inter-ested (I v II)	Trial (II v III)	Make Positive Evalutn. (III v IV)	Adopt (IV v V)	Confirm (V v VI)
Child Socialization					
Parents Encourgement		-.28	.39	.34	-.35
Childhood classes					.32
Adult Socialization					
Attended College	.18	.22			
Media Exposure					
Arts on TV	.30				
Arts on Radio	.24			.37	
Arts on records,tape	.12		.32	-.28	.38
Lifestyle Activities					
Backstage at plays		.27			
Backstage in music	.14				
Visit Science Museum	.12				
Visit Art Museums	.16	.33	-.28	.37	
Visit histrcal sites	.12		.23	-.39	.28
Go to Movies		.23			
Play sports		.26			
Exercise,Jog				-.26	.40
Hiking, Camping	-.19	.23			
Paint or sculpt		.21	-.40	.34	
Crafts			-.21		
Take arts classes	.10		.27		-.25
Do charity work				.35	
Play board games			.20		
Read books,magazines	.18				
Repair home,vehicle					-.26
Employment					
Prof./Managerial	.10				
Family Life Cycle					
Yng,mar'd,no child		-.25	.31		
Child under six	.15	-.36	.27		
Socio-Ec. Character					
Age	-.23	.54			
Female				-.24	.20
Black				.31	
Hispanic	-.13				
In SMSA	.26	-.47	.60	-.57	.56
Income over $30,000	.21		.21		
Correctly Classified	76.3%	77.3%	71.7%	81.9%	75.6%
Chance Probability	55.9%	63.4%	64.2%	64.4%	58.9%

equations in the relative importance of the variable in the discrimination equation. Finally, the percentages "correctly classified" at the bottom of the table represent the proportion of the cases that were correctly classified. Below these figures are the chance probabilities of correctly classifying a given case.

Table 16 indicates that, in all five cases, our ability to separate those at adjoining stages of the Performing Arts Adoption Process as indicated by the percent "correctly classified" is good, improving the odds over chance from 13.9 to 20.4 percentage points. It is clear that the equations do consistently better than chance, although the "correctly classified" percentages somewhat overstate our level of success.[e7]

Other comparisons across the five equations reveal the following:

1. There are differences in the <u>number</u> of variables contributing to the discriminant functions ranging from 17 for the first equation to 9 for the last;
2. There are differences in the spread of the standardized weights within the equations. The first and fourth equations have narrower ranges (from .10 to .30 in

---

[e7] This is because the cases which we are attempting to classify are the same cases that were used to create the discriminant function. Ideally, one would hold out a subsample and estimate the function on the main sample and classify the subsample. In this study, there were too few cases in most analyses to permit this procedure.

the first equation) than the other four (e.g. .21 to .54 in the second equation);

3. One variable (SMSA) appears in all five equations, four variables (visiting historical or art museums, parental encouragement and listening to the arts on records or tape) appear in four, and three (taking art classes, having children under six and painting or sculpting) appear in three equations.

4. A comparison of the 44 variables found to be significant in the last four equations with those found significant in the bivariate analyses (Table15) indicates relatively few surprises. On the other hand, a number variables found significant in the bivariate analyses do not appear here and there are occasional unexpected reversals of signs (e.g. the sign for parental encouragement in equation 2). What this suggests is that relationships that appear in the bivariate analyses may sometimes be significant only because the variable under study is related to some other third variable that is the real cause of the relationship. Conversely, there may be cases where a real relationship is obscured in the bivariate analyses until the effects of some third variable are removed.

5. All of the significant lifestyle variables involve activities that involve considerable time and effort and are usually carried out outside the home.

The fact that the first equation has the most variables and a limited range of weights is consistent with our finding that almost everything is different when one compares those with no interest and those with some interest in the arts. There are simply no dominating variables.

In the remaining four equations, the most dramatic finding is the importance of one's place of residence. Living in an SMSA appears in all of the equations and is the first or second most heavily weighted predictor of group membership. It is clear, as we noted in earlier sections, that living in a major metropolitan area creates strong interest in attending more performing arts events, even among those who haven't attended.

After SMSA, there are no clearly dominant variables across all four equations. The patterns appear quite consistent with our interpretations in the earlier sections, although, as noted, the specific variables that show up in the discriminant analysis are sometimes different from those in the bivariate analyses.

Interpretation of each of the last four equations in light of the variables also found significant in the bivariate analysis is as follows:

1. Trial. With other variables held constant, moving to the trial stage is negatively associated with parental encouragement in the arts as a child but positively associated with attending college. Those moving to the

trial stage are likely to be older and not in a household that is just married or has children under six. The latter seems clearly to be an inhibiter of actual attendance, even at a first event. Those who move to the trial stage and evidence no interest in moving further are likely to engage in other "going-out" activities such as visiting museums, hiking or camping, or going to the movies. They also balance their arts attendance with working backstage at plays and painting and sculpting on their own.

2. Positive Evaluation. Developing an interest in increased arts attendance after a trial appears to be a matter of both motivation and inhibition. Parental encouragement now leads one to want more attendance (as does living in an SMSA) and having an income over $30,000 apparently helps provide the means for getting more deeply involved. However, being just married or having children under six apparently keeps the interest from turning into multiple attendance (Stage IV). As a consequence more arts are consumed on records and tapes and one visits historical sites (rather than art galleries) presumably with the young children. Home life apparently less often permits painting, sculpture or crafts and encourages board games. Households at this stage do seem to keep up their interest in the arts by getting away to adult arts classes.

3. Adoption. Moving on to begin to attend multiple events is again associated with parental encouragement and with going to art museums and painting and sculpting and not visiting historical sites or exercising or jogging. Adoption is more likely to be associated with charitable work and negatively associated with being female. The latter is consistent with the finding (noted in the next interpretation) that females are more likely to want to move beyond present attendance levels but are inhibited by other obligations.[28] Movement to the adoption stage is also associated with a greater interest in arts on the radio and less in arts on records or tapes.

4. Confirmation. Movement beyond multiple attendance to wanting more involvement is again a function of motivators and inhibitors. Childhood socialization is again important, in this case in the form of early arts classes rather than parental encouragement. As in the previous transition, life cycle factors are no longer significant (although we know that the elderly in general are not interested in increased arts activity). Movement to the confirmation stage is associated with a decline in art classes and an increase (again) in visiting historical sites and exercising or jogging. Of more significance are positive associations with sex and SMSA residence where we have speculated that the latter

---

[28] Race in this equation could not be interpreted.

encourages greater interest and the former is associated with household responsibilities that inhibit it.

VI. CONCLUSIONS

The preceding bivariate and multivariate analyses constitute an exploratory investigation of a new model outlining six steps through which an individual would progress from being a disinterested non-attender at the performing arts to being an attender at multiple events who wants more! This model is responsive to the needs of performing arts managers who wish to actively intervene to expand their audiences. Active intervention must be based on a clear understanding of the underlying process to be influenced. Audiences differ in "where they are" with respect to attending the performing arts and marketing to expand involvement must realize that it is an incremental process, moving individuals a step at a time.

The research reported above appears to offer strong support for the model both as a way of depicting the process of becoming involved in arts patronage and as a source of insights into what may be the factors spurring or inhibiting movement along the process. As shall be noted subsequently, analysis of the model offers both confirmation and reinterpretation of many of the findings already reported in the limited literature in this field.

Among the general and specific findings that flow from the present analysis are the following.

A. The Performing Arts Adoption Process model not only has face validity but both predictive and explanatory power. The bivariate analysis indicates that movement along the stages is clearly associated with increases in factors found to be important in other studies such as education level, managerial or professional occupation, general activity level and early childhood socialization. Further, movement is characterized by not only more involvement but deeper involvement in the sense of more interest and attendance at the "serious" arts.

B. The strongest differences in the entire process are between the first two stages. Those who express no interest in the arts are dramatically different from those who have even the most minimal interest. More importantly, these differences are such as to recommend that the former be given very low priority in future audience development programs. They have significantly "poorer" scores on virtually all of the variables that the rest of the analysis found associated with attendance. Their socioeconomic characteristics, arts backgrounds and interests are just not like those farther along the process. Further, they are simply less active in all sorts of pursuits including working. Thus, getting them interested in the arts is not just a matter of getting them to change their activities but to have more activities. This would seem a formidable task.

C. Considering movement over the remaining five stages, the following may be offered as tentative conclusions:

a. As found by Andreasen and Belk[87], early childhood socialization either through parental encouragement or specific classes is strongly associated with movement along the Performing Arts Adoption Process. However, the multivariate analysis suggests that the influence of this variable may not come about until after the adoption stage.

b. Residence in or out of a Standard Metropolitan Statistical Area is strongly associated with both opportunities and lifestyles. Being in such an area certainly presents great opportunity in the arts that presumably leads to strong desires to attend more performing arts no matter what one's present level of attendance (or nonattendance) might be. At the same time, while an SMSA reduces travel problems as a barrier to greater attendance, it increases economic costs and apparently offers so many other opportunities (and perhaps a more hectic lifestyle) that SMSA residents complain more often of having not enough time for more attendance.

c. Just as one's geographic location is associated with one's stage in the Performing Arts Adoption Process, so is one's "chronological location" as reflected in one's stage in the family life cycle. First, we found that the elderly are (i) less likely to attend multiple events and

---

[87] Andreasen and Belk, op. cit.

(ii) more content with their present level of attendance whatever it was. For the remaining lifecycle stages, we found a curvilinear relationship that parallels that found by Belk and Andreasen[30]. Attendance at multiple events is greatest by those at the beginning and the next-to-last stage of the family life cycle. It seems probable that the presence of children under six strongly inhibits movement along the hierarchy in the middle stages.

d. According to the discriminant analysis, contrary to other studies, discretionary income is not uniformly associated with movement along the process. It sets those interested (Stage II) apart from those who are not (Stage I), probably because it is associated with at least a minimal interest in the arts. Beyond that point, income only appears to be an important discriminator at Stage IV: one apparently has to have at least a minimum amount of discretionary income to be interested in attending multiple events.

e. As other studies have shown, measures of lifestyle provide useful insights into movement across various stages of the process. However, in contrast to the earlier studies we found two things. First, once other factors are controlled, only the lifestyle activities that involved active commitments of time and effort away

---

[30] Belk and Andreasen, op. cit.

from home appeared to offer consistent explanatory power. The multivariate analysis shows that these appear most strongly at the trial stage where a passive "interest" in the arts is first associated with active effort to actually get out of the house and go to the arts. (Although, at this stage the performing arts play still only a minor role in their active lifestyles.) Second, the factors that are important vary by transition point. This argues strongly for not using predetermined summary lifestyle factors in analyses of the arts learning process.

f. At the stages of the process where individuals may perceive barriers to increased attendance, there were three major findings. First, with one exception, we found no major differences in barriers mentioned associated with whether one has never attended, attended one or two times or attended multiple events. The one exception was that cost was less important to those who had not attended in the last year. This seems less an inhibitor for those early in the process than one might have assumed. Finally, we found that the types of barriers one mentioned were related to SMSA (as noted above), sex and family life cycle, although in ways that were quite predictable (e.g those with young children complained about babysitting problems).

g. Other uses of time such as working or watching television appeared not to be an inhibitor of arts attendance. Consuming arts on other media seemed clearly also not to be an inhibitor. However, a new finding was that consumption through other media appeared to "kick in" at the point when respondents had passed the trial stage, had positively evaluated the experience and wanted to move on to more.

D. In contrast to the findings of Andreasen and Belk[31], the conclusions above show that socioeconomic variables are important contributors to explanation of the process of learning to be an arts attender. When simply comparing attenders and nonattenders, these authors found that factors other than socioeconomic characteristics were more important and that income, sex and education, for example, were merely important in other studies because they were associated with these more central factors (e.g. lifestyle and early socialization). This was not the case here.

E. Finally, with respect to methodology, as in Andreasen and Belk the bivariate analyses identified a number of variables that appeared to be associated with movement along the process that were subsequently found not to be significant or to have a different sign when other factors with which they were correlated were introduced into a multivariate analysis. Clearly, bivariate analyses should be approached with caution

---

[31] Andreasen and Belk, op. cit.

if they are not accompanied by the application of more powerful techniques.

VII. MANAGERIAL RECOMMENDATIONS

We have provided strong support in the preceding sections for the Performing Arts Adoption Process as a valid descriptive and explanatory model of the sequence of steps through which consumers pass in their progress from disinterest to active involvement in the live performing arts. The model must still be classed as "exploratory" and we shall have recommendations below about ways to deepen our understanding of its content and implications.

Thus, it seems reasonable to argue that the model is useful to both theorists and researchers. However, a final test for the model is whether it is useful to performing arts managers. As noted in the opening paragraphs, this audience is, in fact, the one whose development problems motivated the present study.

The basic question managers will ask is: what insights does the evidence reported above offer for practicing arts managers? We propose the following as reasonable managerial insights based on (a) the model itself and (b) the empirical investigation of target segments defined by that model.

A. Insights from The Performing Arts Adoption Process Model

1. Managers should recognize that becoming a committed, involved performing arts attender is not a one-step, you-are-or-you-aren't process but a series of steps. Transforming a presently disinterested nonattender into

an attender at multiple events who is eager for more means first getting them interested, then getting them to take a first trial step, and so on.

2. Transition from step to step varies in the challenge it presents the audience. Getting interested for the first time is largely passive but presumably requires a good deal more information acquisition than is the case for those who tried the performing arts and need to be brought to the point where they want more. Trying the arts for the first time is a more active endeavor and presumably involves different considerations in the consumer's mind. And these considerations presumably differ from those when one is contemplating attendance at multiple events. Clearly then, the marketing mix that a manager must use for those at one stage must be different from the mix at a different stage.

3. Since the transition facing a consumer at each of the first five stages of the model differ, it is reasonable to expect that the type of consumer one finds at each stage will differ (which, of course, was a major empirical finding of the analysis). This has further implications for the nature of the marketing mix to be employed at each stage.

B. Empirical Insights

1. As noted, the results clearly indicate that consumers

differ markedly in who they are and what their interests and backgrounds are across the five stages of the model.

2. At this exploratory stage, it was difficult to judge whether some segments (stages) were more ready to change than others -- a major concern for managers. There is one clear case. The empirical evidence suggests strongly that the gap between those at Stage I (Disinterest) and at Stage II (Interest) is more than a gap, rather it is a chasm. It seems quite clear that efforts to move the 47 percent of the market at Stage I to the next stage would be uneconomical and probably of very limited effect. However, the remaining 53 percent holds real possibilities.

3. Beyond the first stage of the process, the managerial problem is how to move consumers at each stage to the next. The empirical data describing those at each stage and the transitions between them can be helpful to managers in developing an effective segmentation strategy.

There are two basic approaches to segmentation strategy. The first may be called direct targeting. It involves clearly identifying those with traits that make them very likely to be prime candidates to make a particular transition and then focusing one's resources on them. The second may be called self-selection. It involves contriving messages that speak directly to the

target segment who thinks: "Oh, yes, they're speaking to me. Let me hear what they have to say." Self-selection is more expensive than direct targeting in that it requires blanketing the market rather broadly in the hopes of catching many in the desired group. It is also risky in that many not in the target group will be reached by the message and some may, in fact, be "turned off" by it.

To develop a basis for either direct targeting or self-selection strategies, one must (a) identify the traits that discriminate between consumers at each transition point and (b) emphasize the characteristics of those at the later stage to which one wishes those in the earlier stage to move. The assumption is that those in the earlier stage possessing these traits are the best candidates for moving on. The data, therefore, suggest the following segmentation approaches for each of the four major transitions.

a. Inducing Trial

(1) Direct Targeting. Prime candidates would be those who:

(a) Are not on an arts organization's subscription list but have indicated some interest (e.g. asking for a brochure, taking a guided tour or stopping by an art fair exhibit);

(b) Have worked backstage at a play or musical comedy;

(c) Have visited an art museum (i.e. are on their mailing list);

(d) Belong to some organized sports team or gym;

(e) Hike or camp (e.g. belong to a hiking club or visit specific recreational sites);

(f) Attend movies (perhaps of a particular type?);

(g) Are in an SMSA;

(h) Are alumni of local colleges;

(i) Paint or sculpt (e.g. show at art fairs, take classes, rent studios);

(j) (Possibly) Involved in charities;

(k) (Possibly) Elderly (e.g. belong to Golden Years organizations).

(2) Self-selection

Messages directed at this segment that would both get them to pay attention and motivate them should portray them as having one or more of the traits just outlined. Further, they should not be portrayed as young and married with no children or with children under six.

Messages that might "speak" to this audience could contain some or all of the following language;

(a) " You've always been interested in going to the arts. Now that the kids are in school and your life is more settled, here is your chance . . . ."

(b) "There are certain people who are always on the go. They hike, they play sports, they go to art museums. They're curious and like new experiences. For those of you who have always wanted to try the performing arts as part of

your active lifestyle, here's your chance . . ."

b. Encouraging Positive Evaluation

(1) Direct Targeting

The obvious target groups here would be those who:

(a) Are first-time attenders of any event;

(b) Purchase records or tapes of arts performances;

(c) Visit historic sites or zoos;

(d) Take art classes;

(e) Are in SMSAs.

(2) Self-selection

Messages appealing to this group might contain some or all of the following:

(a) "This is often a child-centered time for many households. Times for taking the kids to zoo or to a historic site like ____. Or sometimes it's good just to stay home and play Monopoly and listen to your tapes and records. But remember the time you went to the performing arts? Don't you think that's something you ought to try again -- maybe after the kids are a little older? Or maybe it's something to take the kids to now just like your Mom and Dad took you. Now that you've got a little more money, don't you think you owe it to yourself or to them?"

(b) "We know you spend a lot of time around the house, but you're still a very active person. Don't you think you should add the live performing arts as a regular part of your active lifestyle?"

At this stage, your objective is to get the target

audience interested in attending more, not necessarily to actually do so.

c. Encouraging Adoption

(1) Direct Targeting

Among the groups to which to appeal here are those who:

(a) Have attended a performing arts event recently and expressed an interest in attending more, perhaps by picking up a brochure at the site;

(b) Visited art museums;

(c) Are active in charitable work;

(d) Listen to classical music radio stations;

(e) Are Black;

(f) Paint or sculpt;

(g) Are male.

(2) Self-selection

Messages for this segment may be designed around the following themes:

(a) "You've been thinking a long time about making the performing arts a permanent part of your active lifestyle. Here is your chance to subscribe to a package of great events."

(b) "Your parents were right. Making the performing arts a major part of your life is richly rewarding. Even for the busy person who thinks he or she can't fit in another thing, the arts are a great diversion -- something really different! They can stimulate, enrich, relax the most jaded and overworked householder or business person."

(c) "We know how frustrated it is to live in a big city and to have so many choices. Maybe you're a little frustrated that there is so much out there that you can't do it all and just don't know where to begin. Here's our

guide for those who want to 'Grow with the Arts'.

d. Inducing Confirmation

(1) Direct Targeting

The obvious targets here are those who:

(a) Are already subscribers to arts series or who can be found on multiple mailing or subscriber lists;

(b) Visit historical sites;

(c) Participate in exercise classes or health club^R

(d) Are female;

(e) Are in SMSAs.

(2) Self-selection

Messages for this group would either reinforce their existing multiple attendance (e.g. subscription) behavior or encourage them to further broaden their experiences. A typical message might be:

"As an active person and a serious patron of the arts, you know what an enriching experience the arts can be. We're certain it is something you will want to keep up for a lifetime. Remember, our city contains a rich resource in its arts world. Here's a way you can continue to expand your involvement in the arts . . . ."

4. Although the data do not permit estimates of how much to allocate to each of the four transitions described above, two considerations should be kept in mind. First, as outlined in Table 1, the segments differ in size.

Almost two-thirds of those beyond Stage I are in Stages II and IV where they have expressed positive interest in increased attendance. Second, the segments beyond Stage I probably differ in their vulnerability to being moved to the next stage. It would seem logical to suppose that it is easier to get those in (the larger) Stages II and IV to translate their interest into action than to change those in Stages III and IV who do not want more (e.g males or the elderly) to want to do so, especially if their experiences have been at least partially negative.

5. If more resources are put into Stages II and IV, further segmentation of those markets in terms of the barriers they face seems warranted. Thus, in addressing women, one should encourage them to come alone or should provide babysitting. In addressing those with children at home, one should stress cost savings, for example, by offering family discount packages.

6. Although the data do not suggest it, an approach to moving people at one stage to the next could be to identify those at the later stage and have them motivate their friends at an earlier stage. For example, one might address subscription holders with a message: "You have enjoyed the benefits of our season of riches. Surely some of your friends have expressed an interest in moving beyond a one-time trial. Here's a discount coupon (or subscription brochure) and a $10.00 discount at our

restaurant good only when you bring a party of four!. Why not give the coupon to a friend and all of you enjoy a night at the arts and the Cafe Momus and share the "wealth" you know we offer."

7. Finally, note should be taken of the role of early childhood socialization in the later stages of the process. This again emphasizes the value to the arts community generally of continued, substantial investments in programs in schools and elsewhere to encourage children early to begin a lifetime involvement in the performing arts.

VIII. RESEARCH RECOMMENDATIONS

This, of course, is an exploratory study. We believe the approach is both valid and useful. However, much remains to be done to extend the validation, improve our understanding of the transitions and increase the model's managerial usefulness. The following are some of the research possibilities that should be explored in the near term:

A. Clearly, the two most problematic aspects of the present study are that it is cross-sectional and based on secondary data. Several assumptions were necessary, particularly those assigning individual respondents to each stage of the Performing Arts Adoption Process. A replication of the present study with more careful questioning about respondents' entire past performing arts behavior would be a valuable next step.

B. Two alternative research approaches that could be used to measure changes in arts behavior year to year for the same consumers would be the following:

1. A retrospective study would simply ask a cross-section of consumers about their current behavior and their behavior a year earlier. While such a design would be subject to memory and telescoping biases, gross measures (e.g. asking if they are now attending "more, less or the same") can be trustworthy.

2. A true panel would ask a fixed sample of individuals to report their current behavior at specified intervals (e.g. once a year). This design requires patience and can be expensive. It is also subject to biases due to sample "mortality" and presensitization. However, it does yield relatively objective data on changes in behavior which can be tied to specific individuals. Further, costs can be kept within bounds by using lower cost methods such as mail-back diaries after the first wave.

C. If and when a new study is undertaken, measures of the following would add important new insights:

1. Attendance and interest in the performing arts on the part of other members of the household;

2. Satisfaction with recent attendance (especially among those who have attended only one event in a category in the past year);

3. Factors considered when deciding to undertake trial (to move from Stage II to Stage III) or to expand attendance to multiple events (to move from Stage IV to Stage V);

4. Magazines or newspapers read, radio stations listened to, television programs watched (to give guidance to future media strategies);

5.Recent changes in life status such as divorce, job change, geographic relocation, or birth of child (to indicate whether such changes precipitate changes in performing arts involvement).

C. Other important assumptions or issues to be explored in future research are the following:

1. Are the six art forms really substitutes for each other? Are there identifiable subsets that compete only with each other? Are there other going-out options that ought to be included as alternatives in future research designs (e.g. going to the movies or to an upscale restaurant)?

2. In what ways are metropolitan areas different? Is the substantial array of alternatives there motivating or frustrating? Are the lifestyles of arts attenders in major urban areas markedly different from the lifestyles of arts attenders in non-SMSAs?

3. Are there regional differences in the contribution of explanatory variables? Is cost more important in the

South or Midwest? Is time pressure a greater problem on the East Coast? Are young people different in California?

4. Do individuals pass through all stages of the model or do they leap stages under certain circumstances (e.g. going from Interest to Adoption)? Under what conditions does this happen?

5. Under what circumstances do consumers "regress" in the process (e.g. go from attending multiple events to attending one or none)? To what extent are family life cycle factors important in this regard? What can arts organizations do to inhibit or prevent such backsliding?

APPENDIX A

CANDIDATE VARIABLE FOR DISCRIMINANT ANALYSIS

Lifestyle Characteristics

Outdoor Individual
- Go to movies
- Go to sports
- Camp/hike
- Play sports
- Exercise, jog
- Do charity work

Outdoor Family
- Visit art museum
- Visit science mus.
- Visit historic site
- Visit art fairs
- Visit amusemt. parks
- Visit zoo

Creative
- Do crafts
- Do needlecrafts
- Paint, sculpt
- Write poems, stories
- Take arts class
- Do photography
- Play mus. instrument
- Act, sing, dance

At-home
- Play games
- Read books, magazine
- Read novels,poetry
- Collect stamps,coins
- Cook gourmet meals
- Repair home,vehicles
- Garden
- Read, listen poetry

Backstage
- Musical,play,ballet
- Jazz,classical perf.

Family Life Cycle
- Young single
- Yng,mar'd,no child
- Infants at home
- Children 6 or older
- Older, no child
- Elderly

Arts on Other Media
- Television
- Radio
- Records, Tape

Employment
- Employed
- Workhours (all N)
- Prof./Managerial

Other Socioeconomic Characterisitics
- Age
- Years of education
- Household size
- Total family income
- Income over $30,000
- Female
- In SMSA
- Black
- Hispanic
- Attend College

Other
- Hours of TV watching
- Parental encouragement as child
- Childhood classes
- Adult classes